

4-13-2015

## Columbia Chronicle (04/13/2015)

Columbia College Chicago

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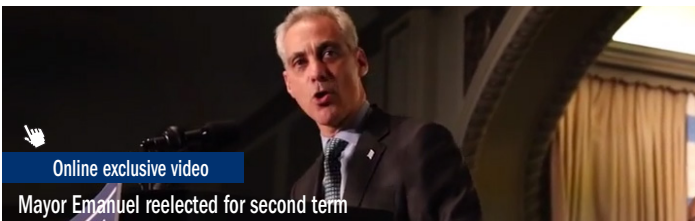
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**Arts & Culture:** Foxygen goes out with a bang in final Chicago performance, See pg. 19

**Opinions:** Student voices hold little weight in the Strategic Plan, See pg. 30



4 SPRING 2015 WEEKS LEFT

# THE COLUMBIA CHRONICLE

No. 1 Non-Daily College Newspaper in the Nation

MONDAY, APRIL 13, 2015

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

VOLUME 50, ISSUE 26

## Campus organizes #SaveColumbia

**SAM VINTON**  
Campus Reporter

**SHOUTS OF SUPPORT** echoed throughout the eighth floor of the college's 600 S. Michigan Ave. Building on April 9 as students and faculty alike shared their frustration with recent administrative decisions at a P-Fac-hosted forum.

P-Fac, the college's part-time faculty union, held the forum to give faculty, staff and students the opportunity to voice their dissatisfaction with ongoing changes at the college. At the forefront of the discussion were issues such as increasing class sizes, elimination of class offerings and changes in curriculum being imposed by the college's administration.

During the forum, Diana Vallera, P-Fac president and an adjunct professor in the Photography Department, said the next course of action is for students and faculty to form a coalition to help raise awareness of the current situation, as well as collectively present its demands on April 20 at the final Strategic Planning Committee meeting.

When told they are not permitted to attend the April 20 meeting, students discussed staging a sit-in and picketing outside. Some have already started to take action by handing out informational flyers to classmates and starting a #SaveColumbia hashtag on Twitter.

The coalition will also present the demands to the president and board of trustees and ask that they be met by the end of the current semester.

According to Vallera, these demands will include a tuition freeze for students, as well as more transparency as to how student tuition is being allocated. The coalition will also ask for a reversal of the implementation of larger class sizes and curriculum cuts. Finally, it will demand that the proposed six new administrative positions be eliminated and will ask that President and CEO Kwang-Wu Kim and his cabinet members take significant pay cuts.

"This was not part of the strategic planning," Vallera said. "It was a top-down decision that the college implemented."

» SEE P-FAC, PG. 9



Lou Foglia THE CHRONICLE

"Raise your hand if your class load has been reduced, you've been terminated or you have not been given the sections you're used to having," said Nic Ruley, an adjunct professor in the Television Department at the April 9 forum hosted by P-Fac to address concerns among students, staff and faculty.

## GamerGate victim visits campus

**MEGAN BENNETT**  
Campus Reporter

**TO MOST, GAMERGATE** is a controversy that brought sexism in the video game industry to national attention. For game developer Brianna Wu, it is her life.

In an April 8 discussion titled "Choose your Character" at the Conaway Center at the 1104 S. Wabash Ave. Building, Wu, co-founder of the female-led game development company Giant SpaceKat and creator of the critically-acclaimed "Revolution 60" game, talked to students in the Interactive Arts & Media Department about GamerGate and the harassment she faced for speaking out about sexism in the industry.



Kelly Wenzel THE CHRONICLE  
Game developer Brianna Wu spoke to the college on April 8 about sexism in the gaming industry.

» SEE GAMERGATE, PG. 9

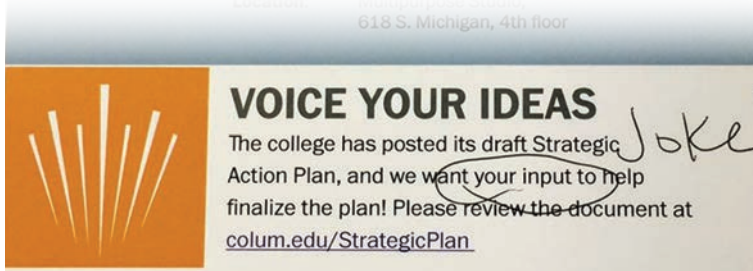
## Recent program eliminations spark mistrust in Strategic Plan, administration

**JACOB WITTICH**  
Campus Editor

**FOLLOWING THE MARCH 23** unveiling of the Strategic Plan draft during Spring Break, posters encouraging the college community to "continue the conversation" by sharing its feedback online at the college's Civic Commons website began appearing around campus. Several posters were vandalized shortly after, calling the administration's commitment to feedback into question, according to Nic Ruley, an adjunct professor in the Television Department.

Vandals circled the part of the poster reading "we want your input," and wrote "joke" above the phrase.

As reported April 6 by The Chronicle, a two-week comment period ending April 7 began im-



Courtesy NIC RULEY

Several posters advertising the Strategic Plan feedback phase were vandalized across campus, suggesting the administration's call for community input was a sham.

mediately after the draft's release during which college community members could comment on the plan on Civic Commons. Recent efforts led by the administration to cut budgets, reduce personnel and eliminate programs have members of the college community uncertain as to how much weight their input holds.

"There's a level of trust that this plan is asking all of us to have that

we might not all have entirely the way the people writing the plan hope," said Elizabeth Davis-Berg, an associate professor in the Science & Mathematics Department. "Depending on how long you've been at Columbia, you've seen a variety of different things come and go that may or may not have done what they were expecting."

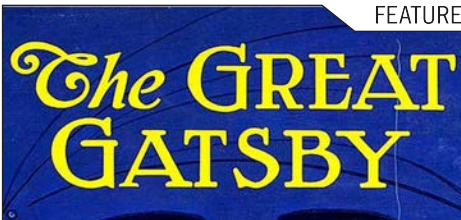
» SEE FEEDBACK, PG. 10



Staff union seeks visibility on campus • PAGE 3



Poor form in college texters • PAGE 13



Fitzgerald's "The Great Gatsby" turns 90 • PAGE 20



Mayor Emanuel wins runoff • PAGE 33



# EDITOR'S NOTE

TYLER EAGLE EDITOR-IN-CHIEF

## Strategic Plans go both ways

THE REACTIONS OF the campus community to the Strategic Plan have been varied, garnering support for its boldness from some while drawing the ire of an ever-growing population of faculty, staff and students.

In this issue, sources' displeasure with the plan is evident, and the college community's chilly attitudes toward voicing their opinions have seemingly thawed. Last week few people would comment, let alone answer requests for comment from Chronicle reporters. Now, campaigns to combat the Strategic Plan have begun springing up across the campus, with some expressions as mild as writing letters to others calling for pickets, as detailed in the Front Page stories about the plan.

What seems to fuel the most anger is the fact that several aspects of the plan were implemented prior to or during the feedback phase, the most drastic being the termination of the First Year Seminar Department and its full-time faculty—and cutting a huge chunk of course offerings from adjunct faculty.

Senior Vice President and Provost Stan Wearden's response that only the parts of the plan that have been enacted are the most dire is part of a larger systemic issue, though. Even if the parts of the plan that debuted before the feedback phase was completed—faculty buyouts, the FYS program, administrative hiring searches—were pressing, it doesn't change the

fact that they were still implemented long before those affected by the changes were able to give their thoughts on the matter.

It delivers the message that these changes were already planned and would come to fruition even if the campus decreed them contradictory to Columbia's mission. It's understandable that so many members of the campus community are angry and planning to fight the changes, and the upper-level administration should seriously take their reactions and concerns into account.

An administration composed of almost entirely new people cannot realistically expect a campus that once prided itself on its originality to accept what can be described as a radical revisualization of the college, especially when the plan puts jobs, programs and identity into a state of flux.

The increasing outcry against the plan is indicative of the real response that the college community has toward the Strategic Plan.

When a document manages to unite faculty, staff and students in the pursuit of fighting it, it seems like the comments on Civic Commons are less than accurate gauges of likability. And despite the availability of an anonymous response form—as if IP addresses aren't a thing—there is still a large portion of the campus community that is still afraid to voice their opinions.



What the administration seems to forget is that this is the second go-round of rethinking the college's missions and programs in recent years. Blueprint Prioritization, a process that spawned recommendations targeting specific faculty and programs, occurred only a year before Kwang-Wu Kim was named president and CEO in 2013.

The college is in a financial crisis, and in all honesty, the current upper-level administration is only trying to compensate for the failures of former president Warrick L. Carter's administration. But there is also the issue of some administrators not realizing that what worked at their large, public universities may not work here. And there is also the issue that the college has yet to really expand on what is creating the deficit and where all of the money really goes.

It would behoove the administration to release what sacrifices it is making in the face of budget cuts and how the Strategic Plan will impact them, other than the creation of six new administrative positions. Before it does that, it is improbable that the campus community will accept the plan and what it aims to do.

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Kaitlin Hetterscheidt THE CHRONICLE

Ian Scheffler, a freshman audio arts & acoustics major, listened to fellow audio arts & acoustics major Aaron Gelblat-Bronson's music mix on April 9 at Columbia's first-ever Beat Market at the Conaway Center, 1104 S. Wabash Ave. Building. Rappers and other musicians were invited to compete for a spot to perform at Manifest.

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# Staff fights for on-campus visibility



Lou Foglia THE CHRONICLE

Nick Hoepfner, president of the United Staff of Columbia College and an engineer in the Radio Department, said he is bargaining with the administration for a better staff contract because some staff members feel undervalued by the campus community.

**KATHERINE DAVIS**  
Associate Editor

**ONE GROUP ON** campus wants to make its presence better known as the Columbia community continues to react to the recently unveiled Strategic Plan.

Posters created and distributed by college staff members that outline the ways staff members impact student success are appearing

across campus. Sheila Brady, licensure officer in the Education Department, said the posters, which began being distributed on March 31, were inspired by conversations she had with members of the United Staff of Columbia College, the college’s staff union.

Brady said she has seen staff members remain undervalued by the college during her 22 years of service to the college, and said she

wanted to take action by voicing her own and other staff members’ opinions on the subject.

“Oftentimes staff are like an afterthought,” Brady said. “We would like to make it evident to all of the college—the administration, the faculty and students—the role that staff does play in the life of the college and in student success. It’s something that should not only be made evident, but be celebrated

within the Columbia community.”

Brady said she invited staff members to submit phrases detailing what kinds of duties they performed at the college, which were then added to the posters.

“We found that a lot of staff members directly help students get to success,” Brady said. “Faculty are here for a class and are here for office hours, but then they are not here. Staff is always here.”

Nick Hoepfner, president of US of CC and an engineer in the Radio Department, said although the poster campaign was launched during the feedback phase of the Strategic Plan, it is not solely in response to the plan, and it is a bigger statement focusing on issues the college’s staff has faced for years.

While some staff members do feel appreciated within their departments, Hoepfner said other staff members have informed him that they have felt undervalued by upper-level administrators.

“People don’t feel like they are appreciated by the upper administration,” Hoepfner said. “Our membership is telling us that they want to get paid more. Along with that, staff wants respect and understanding of what staff provide to the college as a whole.”

Although faculty often hold the most significant role in direct-

ly educating students, Hoepfner said staff also contribute to students’ education because they interact with them on a daily basis through student organizations and on-campus jobs.

In the Radio Department, Hoepfner said he serves as one of the primary individuals students go to if they need help in a classroom or a studio. He said he provides technical assistance to students, which consequently furthers their education in certain ways.

“Our staff work in academic departments, so they are integral to the teaching process,” Hoepfner said. “A lot of our [staff] members feel that in the higher administrative levels of the college, they don’t actually understand what the role of staff is on campus.”

Michael Joseph, a junior theatre major and a production work aide in the Theatre Department, said his supervisors have had a significant role in his education at the college. He said he regularly works with five to 10 different staff members at his on-campus job.

Because staff members often do not teach courses, they put all of their effort into the other branches of the department, which ultimately makes it function better, Joseph said.

» **SEE STAFF, PG.10**

# College to increase focus on transfer students, initiatives

**MEGAN BENNETT**  
Campus Reporter

**LOCAL COMMUNITY COLLEGES** that provide free tuition to incoming students may affect Columbia’s transfer enrollment.

Harper College, a suburban community college that partners with Columbia in its recruiting initiatives, announced March 29 the creation of a Promise Scholarship program that provides two free years of tuition to current high school students. This initiative follows the fall 2014 announcement of the Chicago STAR scholarship, which promises a paid-for tuition at City Colleges of Chicago to eligible Chicago Public Schools students.

Newly implemented scholarship programs such as Promise and STAR could impact transfer student enrollment at Columbia, according to Keri Walters, assistant dean of Faculty Advising in the School of Fine and Performing

Arts and assistant to the provost for Transfer Initiatives.

In the Fall 2014 Semester, 615 new transfer students came to the college with 57 percent of the total number of transfer students coming from local community colleges, Walters said.

“How many students will qualify for the free tuition remains to be seen,” Walters said. “Any kind of talk about free tuition—[the college] has to be concerned about it. We have to think about that because it’s important for us as an institution to prepare for an influx of community college students and prepare for the possibility that that becomes much more the norm for students who want to take advantage of [free tuition] and start at a community college, save money and then come here and complete their latter two years.”

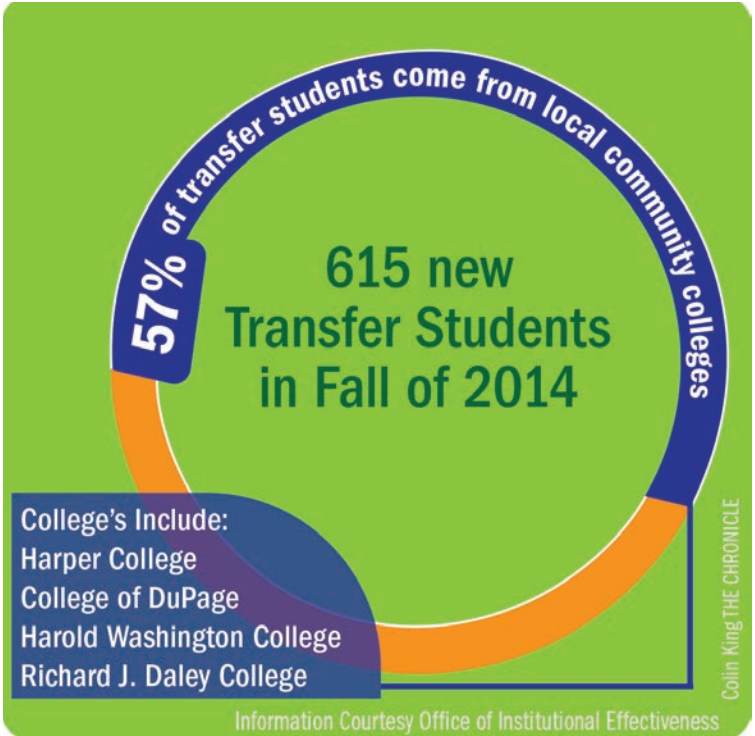
Walters said because of the STAR program eligibility requirements, including a high GPA level and college-ready test scores in

math and English, the scholarships will only affect a small population of students, so it is difficult to determine how they could affect transfer student enrollment.

Walters said she has been advocating for a plan to increase transfer enrollment and is excited the Strategic Plan draft released March 23 mirrors that goal by adding new positions and initiatives dedicated to transfers. The college’s transfer numbers have declined at greater rates than the four-year student population due to a former administrator’s policy not allowing the college to automatically accept coursework from other institutions, which hurt the college’s ability to recruit transfer students, Walters said.

“It’s something that is healthy as a four-year institution for us to increase that transfer population so it’s back at that healthy level where it was previously,” Walters said.

Brian Marth, director of the College Advising Center, said he



hopes to see the opportunity for free community college cause an influx in transfer students because the number of students choosing to complete their first two years at a less expensive institution is increasing.

“What the Strategic Plan is referencing is let’s look at our rela-

tionships with those partner institutions so they know we’re here and we’re a good option for them,” Marth said. “Let’s try to look at our policies and procedures for transfer students to make sure that it’s transfer friendly.”

» **SEE TRANSFER, PG.10**



# College to invest in new advising software

**SAM VINTON**  
Campus Reporter

**COLUMBIA WILL INVEST** in new technologies to support the college’s advising services beginning as early as the next academic year, according to the college’s Strategic Plan.

As part of the plan’s goal to ensure student success, new technologies will include degree planning, degree audit and advising software that will provide students and faculty with tools to manage student advising as well as facilitate students’ own management of curricular and course registration decisions.

“It will give college advising much better tools to work with in terms of identifying issues that students are having early on rather than last-minute,” said Stan Wearden, senior vice president and provost. “It will make the whole advising meeting with the student much more meaningful and effective.”

Wearden said the decision to invest in degree-planning software was made to give students the opportunity to make the best possible progression toward degree completion. A big part of this is knowing which classes to take and when to do so, which could be handled effectively through the combination of faculty advisors and the appropriate technology, Wearden said.

“What’s being referenced in the Strategic Plan is looking at the different softwares and tools that we

might want to explore as a better way to help students understand where they’re at in completing requirements and planning more than one semester at a time,” said Brian Marth, director of College Advising.

Some programs provide students with degree-planning templates, but they are not tailored to individual students, and there is no standardized method throughout the college, Marth said. Oftentimes, students come into advising meetings with two- or four-year graduation plans written with pen on paper, he said.

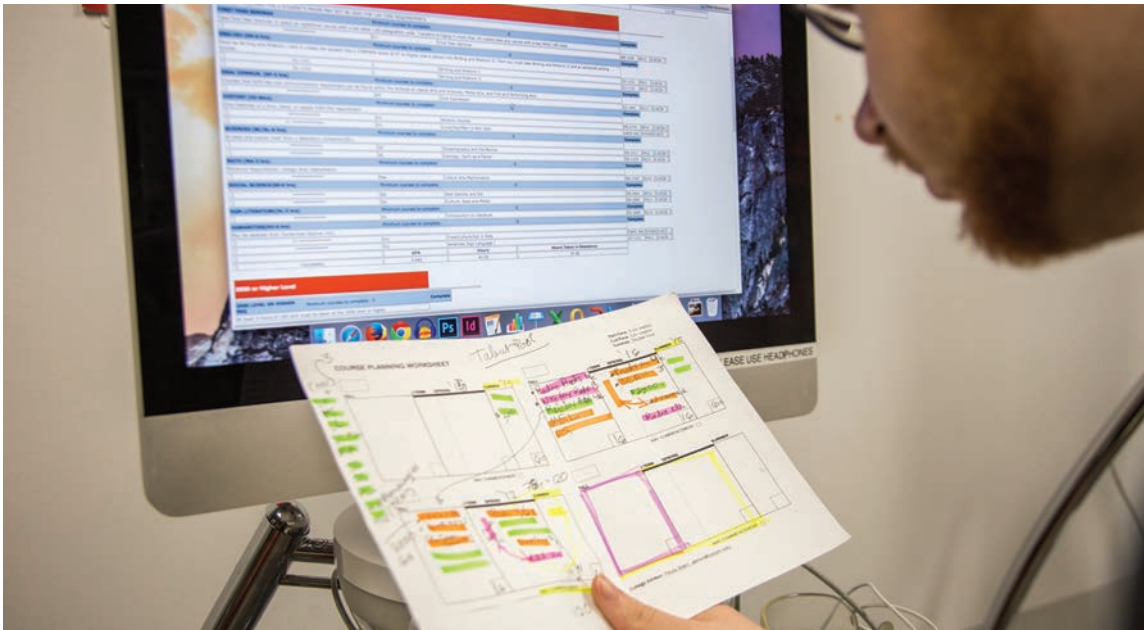
“The software would be customizing [degree planning] to each student, which would help a lot of students in understanding where they’re at and what they need,” he said. “It also would improve advising because it wouldn’t be recreating that same form every time a new student comes in.”

Presently, the college uses OASIS to manage course schedules, registration and advising guides, but the system has its limits, Marth said.

“[The advising guides] are more like checklists,” he said. “They’re not really a planning software where a student could say ‘I plan on taking these courses, in this semester, in this sequence.’”

Marth said the current system has caused problems for students in the past, especially when it comes to long-term planning.

Leora Ben-Ze’ev, a sophomore theatre major, agrees. She said



Kaitlin Hetterscheidt THE CHRONICLE

Most students currently use the OASIS academic advising guide in combination with pen-on-paper templates to plan out their graduation path.

the OASIS advising guide is not straightforward and does not always accurately reflect information.

“Even the advising guide is like an unofficial thing,” Ben-Ze’ev said. “If you wanted to really get a comprehensive list of what you have completed and what you need to fulfill for your major, it would be a lot easier if it was all in one place and it was official.”

Wearden said many other colleges are already using similar technology to aid in advising. Kent State University in Ohio, where Wearden previously served as Dean of the College of Communication and Information, is one of them.

“I come from an institution that has used these kinds of tools and used them effectively,” he said. “Dr. Kim also came from an institution where these kinds of tools are used effectively, so both of us agreed from the start that these tools could improve the advising experience.”

Wearden said the college is considering a variety of different software options. Columbia recently joined a student success collaborative composed of other colleges and universities, which has regular meetings to discuss possible solutions for issues facing colleges, including ways to better support advising for students, Wearden said.

“The collaborative has software tools that work very effectively, so we’re beginning to investigate those tools,” Wearden said. “Their cost is less than \$100,000 annually, which is a really low cost for technology.”

Wearden said the college would begin to explore other options this summer and into the fall, engaging advisors and faculty in the process. The college also plans to test the new software with students to make sure that it works for them. The goal is to have the software chosen and implemented within a year, he said.

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Music Department Events

Monday April 13

Meet the Artist with Lisa Fischer  
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at the Sherwood

12:00 pm  
7:00 pm

Wednesday April 15

Wednesday Noon Guitar Concert Series\*  
at the Conaway  
Student Piano Recital #5 at the Sherwood

12:00 pm  
7:00 pm

Thursday April 16

Ableton University Tour: Presentation and Performance\*

6:30 pm

Friday April 17

Piano Forum at the Sherwood\*  
Lisa Fischer Residency Concert  
For Tickets, call 312-369-8330 or visit LisaFischer.eventbrite.com

12:00 pm  
7:00 pm

Saturday April 18

Advanced Vocal Studio Performance #1

1:00 pm

\* Events marked with an asterisk do not give Recital Attendance Credit

Columbia  
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Lives Not  
Get Over It.  
The End



*A pen that writes on glass changes the story.*

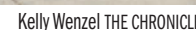




**LAUREN KOSTIUK**  
Campus Reporter

"The goal of the week is to get more people on a bike," Wawrzaszek said. "We want to promote, 'Hey biking is an easy, safe way to get out there and travel, whether it's in your neighborhood, on the weekend, over the summer [or] when you're not on campus.'"

David Dolak, senior lecturer in the Science & Mathematics Department and head of C4Cycling, said he has ridden his bike more



Students and faculty commute to campus using a DIVVY bike from various pick-up locations such as the one at Wabash Avenue and 8th Street to save money and time.

Dolak said he hopes more people see cyclists riding safely and talk about biking being fun and healthy because it might entice people to get out there and ride.

"It is a fun and efficient mode of transportation," she said. "I don't like to rely on other people to get me places because frequently they are not reliable and I can control when I am going to arrive."

Other participating colleges include City Colleges of Chicago, Dominican University, the Illinois Institute of Technology, Loyola University Chicago, Roosevelt University, Northeastern Illinois University, Northwestern University, the School of the Art Institute of Chicago, Triton College, the University of Chicago and the University of Illinois at Chicago.

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Image by Elizabeth Shively

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# library

AT COLUMBIA COLLEGE CHICAGO



# College showcased at Midwest Film Festival

LAUREN KOSTIUK  
Campus Reporter

DAN RYBICKY, an associate professor in the Cinema Art + Science Department, was recently recognized at the Midwest Independent Film Festival for “Almost There,” a documentary he co-directed with Emmy-nominated filmmaker Aaron Wickenden. On the first Tuesday of every month, MIFF showcases a film by a local filmmaker to strengthen the cinematic community, said Mike McNamara, executive director of the festival. The event, co-presented by the Cinema Art + Science Department, began with a pre-show cocktail reception at Landmark Century Centre Cinema, 2828 N. Clark St., followed by a producer panel and a screening of the documentary.

“I love seeing a packed house full of filmmakers,” McNamara said. “I get a rush, even after 11 years, when I see all of these filmmakers in our community coming together.”

“Almost There” explores themes of aging and artistic expression and was showcased April 7 at the festival. It follows Peter Anton, an artist with a collection of unseen paintings, drawings and notebooks piled up in his run-down house. The film also gives insight into mental illness, the negative consequences of aging in the U.S. and the redemptive power of art at a late stage in life.

“Anton’s ability to persevere in at-risk conditions and his ability to find purpose and passion in his art is truly inspiring,” Rybicky said. “He represents the thing I most know now, which is [that] you can live on Pringles and orange soda in a basement that is caving in on you in 40 degrees or below weather [and] no running water.”

Rybicky and Wickenden met Anton in 2006 at a pierogi festival and were inspired by Anton’s desire to share his story and artwork with the world, Rybicky said. They wrapped up the film in the fall of 2014 and debuted it in New York a month later, making it an eight-year process.

“What is great is that these two directors bring us so intimately into the life of Peter Anton and [depict] his various struggles as well as his journey to turn his life around,” McNamara said.

The festival hosted a producer panel that featured four faculty members from the Cinema Art + Science Department, including Karen Loop, who has nearly 20 years of experience as a Los Angeles-based film producer, Ruth Leitman, who directed and produced six feature documentaries through her company Ruthless Films, Rybicky and the panel’s moderator Bruce Sheridan, chair of the department.

“This will be one of our best film programs of the year, and for it also to have really strong connections to



Courtesy JASON BROWN

At the Midwest Independent Film Festival on March 3, producers spoke about their filmmaking experiences at Landmark’s Century Centre Cinema, 2828 N. Clark St.

one of our long-time supporters is just a fortunate fit and we are pretty excited about it,” McNamara said.

Eve Studnicka, a sophomore cinema art + science major, attended the premiere and said the documentary was a fascinating project that captures elements of aging and what it means to physically and mentally transform at a later stage in life.

As a filmmaker, Studnicka said she values collaboration, legwork and persistence, and she said she was happy to see Rybicky and Wickenden representing those values. She said these types of festivals

offer students an amazing opportunity to showcase their work and put it out into the world beyond simply screening it in a classroom.

“We have this opportunity as students to create amazing work for the entire four years that we are here,” Studnicka said. “It’s very important for [students] and the festivals to make use of that ... because there is really amazing work coming out of Columbia’s classrooms.”

The directors encountered a number of challenges while working on the documentary, but they said they really learned what it was

like to stick with a subject throughout the course of many years. Rybicky said he not only grew as a filmmaker, but also as a person through the level of collaboration the documentary required.

“If your passion is to create work or you feel like you have a purpose to do something, I think that can carry you through,” Rybicky said. “I think that is the same for any documentary filmmakers or any artist that has to fight to see their vision put forward and completed.”

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GET TOGETHER  
& GATHER UP

EXPERIENCE LIFE  
FROM EVERY ANGLE.





Lou Foglia THE CHRONICLE

Students, staff and faculty expressed their growing dissatisfaction with the recently released draft of the Strategic Plan at the April 9 P-Fac-hosted forum. Among their concerns were increasing class sizes, tuition rates and recent cuts in student worker positions.

## » P-FAC Continued from Front Page

Vallera, who sits on the Strategic Planning Committee, said in its last meeting, she asked Kim and all vice presidents to cut their salaries in half and give that money to the students.

“When they start targeting even students and student workers—students are coming here to get experience—these are the types of things that we’re collectively getting upset about,” Vallera said. “They’re eliminating all the student workers.”

Many students also said that they feel that Columbia is not delivering on many of the educational prom-

ises that were made to them when they first enrolled at the college.

“If the goal is student learning and success and the goal is the mission of the college, then let’s figure out how to make that happen,” Vallera said.

A major concern among students and faculty is increasing class sizes and the lack of additional sections of popular courses.

“Class size is becoming an issue, especially in fiction writing when professors have to read 60 plus pages of your work,” said Mike Burke, a senior art + design major. “Once again, I’ve had issues with registering for certain classes that I’ve needed to graduate.”

Due to the decreased number of classes, adjunct professors are seeing hours cut and expressed concern about whether or not more hours will be eliminated in the future.

Martin Bernstein, an adjunct professor in the Cinema Art + Science Department, has been teaching at Columbia for nine years. Bernstein said he also teaches at DePaul to supplement his income, as he is usually offered only eight credit hours of instruction per semester at the college. For the first time, his credit hours were cut to five for the Fall 2015 Semester.

“The answer I’m always given is that it’s saving us money,” Vallera said. “If the decisions [at] the college

are being made solely for saving us money, then that’s not acceptable.”

Attendees also said the recent creation of the six new administrative positions within the administration was unnecessary and that the money could instead be used to support student worker positions.

As a result of the college’s recent budget cuts in combination with Chicago City Council’s December vote to increase minimum wage to \$10 an hour, 138–150 student worker positions could potentially be eliminated, as reported March 16 by The Chronicle.

“This is where these conversations will happen,” said Nick Ruley, an adjunct professor in the

Television Department. “This is where our action will happen, and this is how we will take back the school.”

Leading up to the Strategic Planning meeting, Vallera said students and faculty need to continue to work together to spread awareness and exchange ideas about how to project their voices to the administration.

“We need to tell the college what we want and remind the college what our mission is,” she said. “[We need to] tell them how we want to see the college moving forward and what we see that’s not aligned with the mission of the college.”

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## » GAMERGATE Continued from Front Page

Wu is a prominent victim of GamerGate, a movement led by anonymous individuals that targets women in the game journalism and game development fields, attacking them based on gender.

“At my company, we had to hire someone to catalogue my death threats,” Wu said. “Can you imagine at your job getting so many threats you have to hire someone to give them to law enforcement?”

Since she criticized sexist online movements on Twitter in late 2014, Wu said she has received more than 50 death and rape threats in addition to having her home address posted on social media. The cyber attacks were so severe that an FBI investigation ensued and an episode of “Law and Order” featured a character based on her, Wu said.

“What a lot of people don’t understand about GamerGate is this isn’t another controversy like the blue dress or the gold dress,” Wu

said. “What’s really difficult about GamerGate is that we are talking about women’s lives here.”

Wu said despite feeling frightened by the threats, she feels a moral duty to stand up for fellow women in the gaming industry.

“At the end of my career, the work I’m going to be proudest of isn’t going to be any game that I shipped, it’s going to be kicking open the door for women to stay in this field,” she said. “That’s really vital, and I’m proud to be taking a stand on this.”

Wu also spoke to students about the underrepresentation of the female and other minority perspectives in the gaming industry. According to Wu, the gaming audience has grown from 11 percent female to 49 percent since 2008.

“This industry is changing—diversity is a priority now and what I think is ironic is that it got so terrible to the point where the industry cannot ignore these problems any further,” Wu said. “There are a lot of brilliant women I’ve met at [Columbia] today. I have no doubt they can

go out there and change the world.”

Laura Daniels, external relations coordinator in the IAM Department, said the department has wanted to invite a speaker to campus to discuss the issue of gender equality in the gaming industry for a while. The opportunity for Wu to visit came after Colin McInerney, a senior IAM major, reached out to her via Twitter and she responded.

McInerney said equality in the gaming industry is a major problem in the field today and it needs to be addressed.

Daniels said it is important for the department’s female students to see successful women in the gaming industry because female representation is an issue in the field.

“A lot of times when people look at the game industry, they look at white males who are at the leadership [level] or even just involved,” Daniels said. “It’s important for our female students to have a role model and for our male students [to] learn what it’s like to be a female in the game industry and how to promote equality.”

“What’s really difficult about GamerGate is that we are talking about women’s lives here.”

— Brianna Wu

Becca Hallstedt, a junior IAM major, said the gaming world needs more women like Wu in order to create products with different perspectives to foster a more intriguing experience for their audience. Hallstedt also said the IAM Department is moving in the right direction to support the future generation of the gaming industry.

“Our department is proportionally much more female than the industry is, and we are the next generation of game developers,” Hallstedt said. “That’s very exciting for me. It’s going to take time, but we have a future.”

Wu said this is the time to call on people in all facets of the gaming in-

dustry to ask themselves if they are contributing to or trying to stop the culture of sexism.

“The choice in front of us is very stark,” Wu said. “We can either put our head in the sand and keep doing what we were doing before, which is not hiring women as journalists, not hiring women to develop games and representing women in games in atrocious, objectifying ways, or we can grow in game culture and make gaming a place where everyone can play them and enjoy them. I know which side of that I want to be on, but this isn’t a choice I can make alone.”

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## » FEEDBACK

Continued from Front Page

From students to staff, faculty and alumni, frustrations with the recent implementation of the Strategic Plan have been expressed on all fronts of the college community. Peter Carpenter, an associate professor in the Dance Department and president of Faculty Senate, a faculty-oriented sanctioned body within the college's governance, sent an open letter on April 9 to Stan Wearden, senior vice president and provost, that addressed faculty members' concerns with the recent elimination of the First-Year Seminar program.

As reported March 16 by The Chronicle, Wearden and Suzanne Blum Malley, interim dean of the School of Liberal Arts & Sciences, announced that the current First-Year Seminar program would be eliminated in favor of a new first-semester freshman course that has yet to be determined. It was a move that resulted in the termination of six full-time faculty members' employment but aligned with objectives outlined in the Strategic Plan draft released a week later.

In the letter, Carpenter states that the timing of the elimination of First-Year Seminar prior to the release of the Strategic Plan draft has created mistrust of the administration among some faculty members.

"Because these personnel actions happened at the moment that they did, it shakes our community's confidence in that plan," Carpenter said. "Our goal with that letter as a Senate was to open a conversation so we could air these differences and get more rationale and information."

The Strategic Plan draft also calls for workforce reductions, budgetary realignments and administrative hirings that have begun during the plan's draft stages.

Nic Ruley, an adjunct professor in the Television Department, said the implementation of parts of the Strategic Plan prior to its feedback phase



Kaitlin Hetterscheidt THE CHRONICLE

The Strategic Plan draft was released to the college community March 23, launching a two-week comment period in which students, faculty, staff, alumni and community members could share feedback on the plan via the Civic Commons website.

at the college is that the Strategic Plan's objectives of creating new programs with similar goals demonstrates a perceived unwillingness of the administration to listen to feedback of current students, staff and faculty, said Dana Akre-Fens, a sophomore cultural studies major and a One Tribe scholar.

The One Tribe student organization—which explores issues of multiculturalism, inclusion and social justice on campus—was defunded in early April. The stipend program will not continue after this year, yet the Strategic Plan calls for efforts to improve diversity, equity and inclusion on campus, calling for the hiring of a vice president of Diversity, Equity and Inclusion.

"If it's a money issue, choosing to cut student positions while having six new administrators that could get six-figure salaries seems unfair," Akre-Fens said. "I want to believe that they do [have students' best interests at heart], but right now it's really hard to say that."

Ruley said introducing a new vice president of Diversity, Equity and Inclusion will help with the

"We did everything we could," Wearden said. "I would have loved to have seen more student feedback, too, but I do think we did everything that we could to try to generate that."

Akre-Fens said the Strategic Plan was written with academic rhetoric that made it inaccessible to the student population.

"The way it's written is perfect for investors, people looking to invest time in the college, [current] administrators and new administrators," Akre-Fens said. "It is not perfect for students. The way it was written, to me, felt cold, repetitive and like it lacked focus."

Another concern regarding input in the Strategic Planning Process was the timing of the feedback phase, which started over Spring Break while many students were off-campus and took place during the middle of the semester.

"They started it over Spring Break, and obviously students were away," Davis-Berg said. "Many faculty were off doing professional development things or grading and doing [other] things on break. Also, it's a really rough time in the semes-

requested anonymity because of a fear of reprisal, many other staff members are afraid to give negative feedback because of similar fears.

"The staff is in the middle of this giant job reclassification study ... and supposedly no one's going to lose their job from it, but at the same time the college has already violated our Memorandum of Understanding in other regards to this study," the source said. "There is a sense of foreboding about participating."

According to Wearden, nobody is at risk of losing employment at the college as a result of their feedback.

The source said moderator participation in the discussions has dwindled since the first feedback phase of the Strategic Planning process. In some forums, moderators did not participate at all or ceased participation shortly into the feedback phase.

"It is telling [that] during the first go round we had with this, there was a very robust moderator presence in the panels, and that does not seem to be the case this time," the source said. "A lot of the moderators are saying it's all for show, that the administration has their plan in place for the most part, and they're trying to give us the show of feedback so they don't get [resistance]."

All comments in the Civic Commons website are being reviewed and feedback will be incorporated into the plan, according to Blum Malley, who served on the Strategic Plan Steering Committee and in the Strategic Plan writing group.

"There are things that we need to make more clear [in regards to] what was being said or the timeline as well as some things that were missing that maybe the steering committee at that point wasn't thinking about that somebody pointed out," Blum Malley said. "It does not mean, however, that every comment ends up appearing in the draft."

Blum Malley said it is important for the college community to understand that the Strategic Plan is meant to be a "living document," and the college's courses of action regarding the plan will be revisited even in its final stages.

"It's not written in stone, so even though the feedback phase is over, there should be a continual process of feedback," Blum Malley said.

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## » STAFF

Continued from Pg. 3

"We need someone whose job it is to focus on what the students need and focus on the actual department without having to worry about doing that and also teaching about 20 kids for three different classes," Joseph said. "It's too hard on one person."

Joseph said he does not think the college should cut staff positions in the future because the college and its departments would suffer as a result.

"We don't really pay attention to staff members as [much as] we should, and they are like the background people," Joseph said. "You need faculty members to teach those students, but you also need staff members to help put the pieces together. Without staff, Columbia College is going to fall apart sooner or later."

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## » TRANSFER

Continued from Pg. 3

Marth added that one way the college can improve its transfer initiatives would be to make it clear to students whether their degree can realistically be completed in two years. The college recently created transfer plans that help students understand how long their degree will take to complete, according to Walters.

"Some of our programs—probably about half—are doable within a two-year time frame, and that's very attractive for transfers," Walters said. "But we have other programs that are more like three years and we even have some programs that take all eight semesters. We consider those to be not transferable. We're not going to deny students access to those programs, but if a transfer student chooses to enroll in one of those programs, the transfer plans are designed to help them understand upfront."

Maggie Lancaster, a senior journalism major who transferred to Columbia her junior year, said Columbia could have better helped her understand what classes she needed to take in order to graduate on time.

"I don't think my schedule was being optimized to be out in two years," Lancaster said. "I will graduate in December, but I know that's not the case for a few of my friends."

Samuel Flannigan, a sophomore business & entrepreneurship major and a transfer student, said he thinks the administration needs to focus less on transfer enrollment and make a stronger effort to help students complete their programs.

"I don't see their overall goal of getting people degrees, Flannigan said. "I see it as getting more people here."

Marth said a rise in transfer enrollment could mean different things for individual students.

"In some ways, you'll have students coming in who know what they want to do," Marth said. "On the other [hand], if you have a student who is going to be here for two years, we have to look at services so that student gets a good Columbia experience. It's not a bad thing, but it speeds up the process."

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**“Because these personnel actions happened at the moment that they did, it shakes our community's confidence in that plan.”**

— Peter Carpenter

makes people question whether their feedback could actually influence the administration's decisions.

"The plan should not be implemented yet because this is in the draft stages of planning," Ruley said. "These [are] very large and broad changes without community feedback or input."

However, the parts of the plan that are already being acted on are those that are most urgent, and going forward, community feedback will still be incorporated into the plan's final draft, Wearden said.

"Planning is critically important, and I really believe the things we've taken action on are things we've gotten feedback on," Wearden said. "It's important while you're planning not to be completely idle. It was very critical, financially speaking."

Another concern regarding the elimination of certain programs

college's marketing strategy.

"By hiring that new position, they've acquired something that they can use in marketing themselves to a broader population," Ruley said. "With One Tribe, they would have to explain what it meant. With this new VP position, they can just display it all over [and] people will think that [Columbia] has this robust commitment to diversity, equity and inclusion ... when the truth is they've given the opposite indication."

Akre-Fens said she does not think the Strategic Plan accurately represents Columbia students because of low student participation. Of the nearly 9,000 students that attend Columbia, only a handful of students were participating in the forums.

Fliers, posters and other forms of publicity were placed around campus advertising the Strategic Plan's feedback phase, Wearden said.

ter. Spring Break, week nine and week 10—everyone knows this is the hardest month for work."

Additionally, Davis-Berg said some faculty and staff members felt discouraged from participating in the discussions because some administrators were acting as moderators on the Civic Commons.

"It's difficult when you have deans and administrators being moderators for faculty who are not yet tenured to say their opinions, and staff are in a much worse position than that," Davis-Berg said. "Staff don't have the same kind of protections. It's good that the moderators are replying directly to questions, but if that's someone who is going to be making a performance evaluation, I would hope what's in the Civic Commons doesn't affect you later."

According to a staff source who





Kaitlin Hetterscheidt THE CHRONICLE

The Columbia Renegades soccer team scrimmages outdoors in Grant Park after finishing its season with an 8-1 record, losing only their championship game. April 5.

# Renegades undefeated soccer season ends in familiar fashion

**NANCY COOPER**  
Sports & Health Reporter

**AFTER NOTCHING AN** undefeated season in the Chicago Fire Recreational Soccer League, the Renegades soccer team’s winning streak came to an abrupt end April 5 when the team lost 2-5 against Bakgat Without Borders during the league’s championship game.

The Renegades qualified for the championship round after a white-knuckle win against Balls Out Brigade, a game that resulted in a final score of 4-3.

Captain Will Montes, a senior creative writing major, said the team could have played better and the opposing team performed on a higher level in the championship game overall.

“We made it to the championship this round but didn’t come away with the win,” Montes said. “The other team wanted it more and that’s it.”

The Renegades season ended 8-1, but qualifying for the championship was still an overall success,

said Halle Mariner, a forward on the team and a junior cinema art + science major.

“I am really happy because last fall, we came close to the championship game,” Mariner said. “Making it to this level against other teams that were really good and being in the top two was a big achievement. We played well and I am still proud of everyone.”

Mariner said the Renegades struggled to communicate with one another as far as playing together during the season, but especially during the championship game. She said the team struggled and had moments of weakness.

“We were not communicating at all,” Mariner said. “It was really frustrating because this is the one team we haven’t beaten yet. We were determined, but it got the best of us at the time.”

Julian Gheiler, a junior business & entrepreneurship major and defender, said the championship game got off to a great start but quickly went downhill.

“We had a great chance to win it all,” Gheiler said. “We were all making plans about how we were going to take pictures with the trophy, but at the end of the day that didn’t happen. I think our eagerness got in the way.”

Gheiler said it was still a great feeling to make it to the finals, which gave the team a lot of confidence going into the championship game. However, Bakgat Without Borders made more strategic moves after the Renegades struggled defensively in the game.

“We started playing very well after the first goal,” Gheiler said. “After that, the other team started getting back into the game and [we] started making a lot of defensive mistakes. That is what really cost us the game. We made mistakes that led directly to them scoring goals.”

The Chicago Fire Recreational Soccer League is an indoor soccer league that plays with boards,

» SEE RENEGADES, PG. 15

# Vitamin D directives may be much too low

**ELIZABETH KAIKAI**  
Contributing Writer

**THE CONVENTIONAL WISDOM** surrounding vitamin D assures those concerned about their intake that drinking a tall glass of milk and basking in some sunlight will adequately prevent deficiency.

However, research published in November 2014 in the journal *Nutrients* suggests that the Institute of Medicine of the National Academies’ commonly cited daily recommendations for vitamin D intake could be 10–12 times lower than the body requires.

The IOM currently directs individuals to consume 400–600 international units (IUs) of the vitamin per day. IUs are a measurement of potency for vitamins, hormones or other substances that are defined individually for each substance.

According to Dr. Robert P. Heaney, a researcher associated with the paper and a professor of medicine emeritus at Creighton University, more than 20 years of exploration of the fat-soluble compound shows that vitamin D plays a more significant role in health than just strengthening bones and proper intake could help prevent an array of problems within the body. It is also responsible for enhancing intestinal absorption of calcium, iron, magnesium, phosphate and zinc. While milk can be a beneficial source of the vitamin, people would need to drink more than 10 glasses to reach the proper daily dose based on the new calculations.

“All commercial milk in the U.S. has vitamin D, and the content is about 100 IU per glass,” Heaney said. “That’s a drop in the bucket in comparison to the 7,000 units that

we calculated, so milk is a decent source of vitamin D, but it is not a terribly rich source.”

According to Dr. Bruce Hollis, a professor of pediatrics at the Medical University of South Carolina, the recent decades of vitamin intake research stirred up disagreements in the scientific world. Doctors and professors began to challenge the IOM recommendations and came to the conclusion that most people are not even skimming the surface of how much vitamin D they should consume.

“It is incredibly vital,” Hollis said. “All breast-feeding infants would need to take 400 international units or the mother can take 6,000 units per day while she’s nursing. When you’re a tiny infant, those recommendations of 400 international units are pretty satisfactory, but when you are a big individual, like an adult, those recommendations mean absolutely nothing.”

The human body thrives off of what nourishes it, and when the proper vitamins, proteins and minerals are not ingested, it begins to break down, Heaney said. Individuals should account for their weight, age, gender, whether they breast feed and their skin color before supplementing with vitamin D or trying to calculate new intake levels. All of these factors play a role when determining proper intake.

“We discovered that vitamin D is required for almost every cell in the body,” Hollis said. “They require a lot more vitamin D than the skeletal system.”

If people do not consistently receive the proper amounts of

» SEE VITAMIN, PG. 15

Vitamin D is measured in International Units (IU).  
1 IU is equivalent to 25 nanograms.

There are two chemical forms of vitamin D: D2 and D3.  
D3 is naturally produced in the body while D2 is synthetic and used for supplementation.

The bulk of naturally occurring vitamin D is found in animal products.  
Although it can be fortified in other types of food.

Cassidy Johnson THE CHRONICLE

MONDAY, APRIL 13

Chicago Cubs  
vs. Cincinnati Reds

Time : 7:05 p.m.  
Place : Wrigley Field  
Where to watch : CSN

WEDNESDAY, APRIL 15

Chicago Bulls  
vs. Atlanta Hawks

Time : 7 p.m.  
Place : United Center  
Where to watch : CSNC

THIS WEEK IN

SPORTS

260812

FRIDAY, APRIL 17

Chicago White Sox  
vs. Detroit Tigers

Time : 12:08 p.m.  
Place : Comerica Park  
Where to watch : CSC

SATURDAY, APRIL 18

Renegades Soccer  
vs. DePaul Blue Demons

Time : 2 p.m.  
Place : Northeastern Illinois Field  
Where to watch : N/A





# The Rose Chronicles: Return Part III

**THE STORY HAS** been told time and time again, and the injuries have occurred time and time again, but it's not about how many times Derrick fell.

It's about how many times Derrick rose.

Criticism was abundant when he tore his left ACL in the first game of the first round of the 2011–2012 playoffs and did not play at all for the next 17 months. It was just as abundant, if not more so, when he tore the meniscus in his right knee 10 games into the 2013–2014 season after his long-awaited, highly commercialized “return.”

There was talk of him being injury-plagued and never returning to “vintage Rose.” Then he came back in 2014 and gradually increased the quality of his play until reinjuring his right knee.

It needs to be said, and it needs to be said clearly: Derrick Rose is not washed up. He is not over. He should not be traded any time soon, and I don't think he will be, either.

He took more jump shots than layups when he came back against the Orlando Magic on April 8 from a 20-game absence, but that does not mean he was afraid. It does not mean he is “never going to be the old Derrick Rose.”

It was his first game back after his third knee injury. There is no reason to go full throttle against a subpar team after finally being cleared to play a week before the playoffs. Fans and critics who complain about his performance this year have a point, but it is certainly not irrefutable.

He settled for jump shots earlier in the season, and his shooting performance was short of stellar, but it is all part of a rehabilitation program that extended into the regular season.

The time he spent not playing in the league during the last four years was time he spent developing his skills and improving himself for a return (again and again), but competing at game speed in the NBA is different than scrimmaging in practice.

Rose said repeatedly this season that he and the rest of the Chicago Bulls are just trying to find a rhythm. That is the most important goal for a team of this caliber trying to win a championship in what appears to be a short window of opportunity—this year and the next.

He is not wrong. Rather, fans are understandably impatient. It seemed he had a chance to push the team to a championship in 2011



**ABBAS HALEEM** COPY CHIEF

had he not gotten injured.

Still, this is a former MVP who is still in his prime. He has gotten physically stronger in the last four years, and it is important to understand that his injuries are not a matter of frailty. Non-contact injuries such as torn ACLs and torn menisci say little to nothing about him as a player.

Even after what Rose has been through, he still showed against the Magic that he can blow by defenders at will. Despite three knee surgeries, team defenses still crumble when he drives to the basket, forcing players to help the man guarding him because he truly is too big, too fast, too strong and too good for most guards to defend.

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# FEATURED ATHLETE

**RAPHAEL ANDERSON-AYERS**

Sport: Lacrosse Team/School: Columbia Renegades



Kelly Wenzel THE CHRONICLE

**MCKAYLA BRAID**

Contributing Writer

**RAPHAEL ANDERSON-AYERS** IS a 20-year-old sophomore double majoring in marketing and business & entrepreneurship. Adopted from Paraguay in South America at the age of 2, Anderson-Ayers was raised in Hollywood, California.

When he is not doing community relations work and selling tickets as an intern with The Chicago Sky basketball team, he is playing sports. Anderson-Ayers has been an athlete since he could walk and quickly found himself getting involved with Columbia's club teams. He especially loves lacrosse, and this spring, he has stepped up to start a team and fill the position of the Renegades' captain.

The Chronicle spoke with Anderson-Ayers about starting the college's lacrosse team, his love for contact sports and what it means to find a home in Chicago.

**THE CHRONICLE:** What inspired you to bring lacrosse to Columbia?

**RAPHAEL ANDERSON-AYERS:** I just love sports. It's something that I've always done and always played at a really young age. For me, picking up lacrosse is just another sport I can play. It wasn't a sport I ever thought that I would be really good at, but it was a sport I could say I brought to Columbia, and it's a sport that I love to play. Now that I live in the Midwest, it's just a sport that I find to be really well-known here. It's enjoyable and fun but tough to play. I completely enjoy it, and to bring a sport to Columbia, especially to bring a sport to an art school, is just tough. It's been a challenge, but it's been one I've really enjoyed taking on.

Did you always want to have a career in sports?

My original major was a double major in performing arts and theatre, and so I changed my [concentration] to sports management and marketing about a year ago, after I

found that I miss sports. I miss the liveliness of what its like to be in a sporting environment on a sports campus. I do miss that feeling of being part of a team.

What other sports have you played competitively and what are some of your favorites?

I played basketball for a long time and I played soccer. I played football all four years of high school, soccer for one year and basketball for three. I've played sports forever. I even did baseball through middle and elementary school. Now I'm happy playing basketball, football and soccer—those are my three favorites right now.

What about lacrosse interests you?

I love hitting people. Football was my favorite sport growing up. There's just this satisfaction of laying someone out or just running around and having a good time and being with your buddies and playing a physical sport. It's so enticing to me and I've always considered it to be a great sport. I've always been intrigued by it and would like to learn it and become good at it, so I decided to pick it up.

What are your plans after graduation?

I want to go to a graduate school and get a master's in sports administration and a law degree because my ultimate goal is to become a sports agent. I've played sports from such a young age, and working toward a career in sports is important to me. Once I graduate in the spring of 2017, it's just a matter of finding my home here in Chicago. I feel like I haven't found it yet, but with this team, with sports and the creative aspects of Columbia, I'm getting close to it. The college's motto is “Live what you love,” so I'm going to enjoy living what I love in terms of sports and in terms of starting a new club and staying active and staying fit.

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# WEEKLY WORKOUT



BEGINNER



INTERMEDIATE



ADVANCED

## Strength Training: Burpee

**MAX GREEN**

Sports & Health Editor

**BURPEES ARE AN** excellent exercise for working the entire body. Also known as squat thrusts, the burpee is great for both strength training

and cardiovascular conditioning.

1. Begin standing with feet shoulder width apart.
2. Quickly lower into a squatting position, placing your hands on the floor in front of you.
3. Lower your chest to the floor and back up, completing a push-up.

4. Kick your feet back to the original position, about shoulder-width apart in a squat.
5. Return to standing position and jump, clapping your hands overhead before repeating.

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Kaitlin Hetterscheidt THE CHRONICLE





# TECH TALK

## Temptation overrides questionable textiquette

MAX GREEN

Sports & Health Editor

**CHIMES SOUND AT** a wedding, bells ring at a funeral. But these are not the celebratory or somber sounds fit for such momentous or weighty events—they are the signaling tones of mobile phones. A hush sweeps over the crowd, and the guilty party attempts to silence the interruption as swiftly and anonymously as possible.

While social norms have, to some extent, bent and yielded to the new etiquette that smartphone technology has cut and pasted into today's culture, research shows many people still consider the text messaging habits of young individuals in particular to be compulsive or rude.

In a Feb. 19 study published in *The Social Science Journal*, 152 college students responded to surveys regarding their cellphone use. While situations such as job interviews, religious services, saying the Pledge of Allegiance, being on a date or having sex were rated as socially unacceptable times to send or receive a text message, surveyed students admitted that their acknowledgment of this would not stop them from doing so.

"Our student participants think

it's really not the right thing to do, but they're going to do it anyway," said Marissa Harrison, lead author of the paper and associate professor of psychology at Penn State Harrisburg. "Norms may not have changed, but the willingness to breach them has. I don't know if that's because of, or facilitated by, cellphone use or just indicative of a new generation."

Nearly one-third of the students said they send and receive about 100 text messages per day and, on average, check their phones every three to four minutes, according to the study, regardless of whether they received a notification of some kind. Nearly 80 percent of participants said they would even respond to or send a text message while having a face-to-face interaction with a friend or acquaintance.

"Let's say I'm talking to someone in the hallway and I've had some time to habituate to them," Harrison said. "I know they're not dangerous, they're familiar to me, then I get this changing, flashing potential for communication immediacy in my hand and it just seems overwhelming to ignore. Maybe I could habituate to the person that is speaking to me, but I can't do so with this ever-changing stimulus."

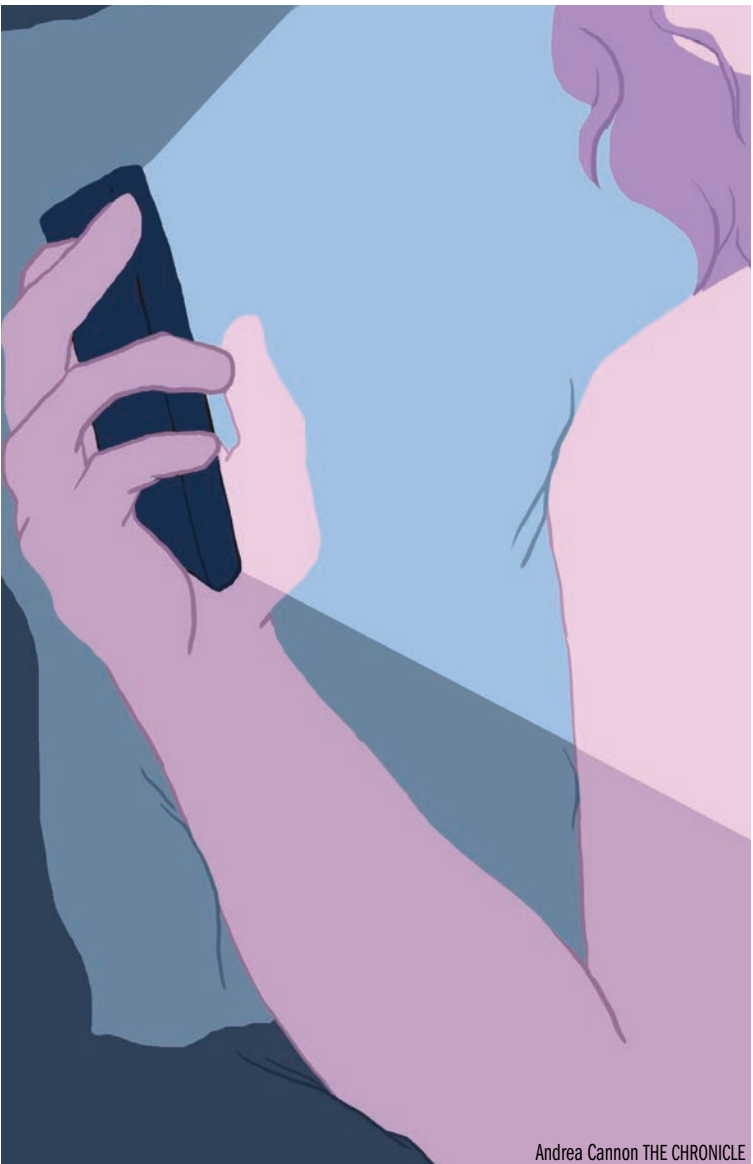
However, Harrison said the

sometimes-compulsive need to respond to a text or social media notification, even at the risk of being perceived as rude or breaching unspoken social contracts might have an evolutionary origin rather than being chalked up to impatience or lack of willpower.

"Obviously, cellphones did not exist in our ancestral environment," Harrison said. "But we evolved to pay careful attention to moving, changing, flashing things because this might signal danger. Even babies prefer to look at moving things, so my thought was with an ever-changing tiny cellphone screen, with flashes and beeps and ring tones that accompany text messaging, and each text message itself being novel, I don't think we can help but pay attention to it."

This innate mechanism in the human mind to pay attention to small, attention-grabbing changes in the environment is apparent in the way people adapt their behavior to the social standards, particularly since the advent of smartphones, according to Abu Sadat Nurullah, a Ph.D. student in the department of Sociology of Health & Well-being at the University of Alberta in Canada.

» SEE TEXTING, PG. 15



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# Students experience off-the-charts pollution in China

RASHMI SHIVNI  
Contributing Writer

THE INDUSTRIAL REVOLUTION brought an era of innovation and economic growth that ushered in technological comforts and conveniences. But the path to the modern Western World was not paved without sacrifices, namely the environment.

About 35 years ago, China joined the West and started to undergo great economic reform. Now, it is the world's leading exporter of consumables synonymous with Western life. But China has also begun to experience the toll industrialization can take on the natural world and the lives of citizens.

"Economic prosperity has resulted from industrialization, but so too has toxic pollution," said Daniel Gardner, a professor of Chinese history and modern culture at Smith College in Massachusetts. "The Chinese government is taking this issue very seriously."

A group of Columbia students began the Global Digital City project in collaboration with the Beijing Film Academy for one week in January and in March. The Chinese Bachelor of Fine Arts students visited Chicago during J-Term, and Columbia students went to Beijing for Spring Break.

"The last couple of days I really felt it in my lungs, and I saw the severity of it from the number of people wearing masks," said Ava Gins-



Courtesy RASHMI SHIVNI

Outside of downtown Beijing, students experience how heavy rush hour traffic contributes to pollution and smog.

burg, a senior cinema art + science major. "It's not something that people in the U.S. have to think about every day as a social issue, but it is a huge social issue for everyone living in Beijing."

Gardner said most Americans do not understand for how seriously air pollution can impact daily life until they experience it outside of the country. Beijing is not the most polluted city in China, but there are frequent days in the year when the air quality index goes above the 500 point. Anything above 301 is considered to be hazardous and anything below 50 is considered safe. During portions of the students'

trip to Beijing, the AQI ranking reached almost 900.

The U.S. Environmental Protection Agency created the air quality index as a daily forecast of pollutants. AQI measures these pollutants including what is known as particulate matter, specifically PM2.5. This matter is about one-thirtieth the width of a hair, so small that it is breathable.

"I didn't start thinking about the air quality until the last couple days, when the AQI was off-the-charts hazardous," said Eric Scholl, associate chair and television professor at Columbia. "It was at 895 and at the same time, we had a sandstorm

and were advised to wear our masks indoors as well."

Compared to the U.S. and most Western countries, the AQI readings for Beijing reach an alarming level on certain days, Gardner said. These readings tend to occur more in winter months.

As does the U.S., China relies heavily on coal and other fossil fuels to heat homes and power cars. The nation's economic boom led to more middle-class prosperity and job growth, and the need for cars began to grow, Gardner said.

According to the World Health Organization and the Health Effects Institute's Global Burden of Disease's 2013 study, outdoor air pollution contributed to premature death—an estimated 1.2 million premature deaths in China alone in 2010. Outdoor air pollution ranks among the top global health risk burdens and the fourth-worst health risk for the Chinese.

Cerebrovascular disease, commonly known as stroke, is the worst disease attributed to PM2.5 pollution in China, killing 605,000 people in 2010.

Since the 1980s in northern China, where Beijing is located, life expectancy has been reduced by about five and a half years due to the nation's reliance on coal and gas-powered vehicles, Gardner said.

"Since 1978, the gross domestic product in China has grown, on average, from eight to 10 percent

annually," Gardner said. "The U.S. and the European Union need to be very cautious at pointing the finger at China because much of the pollution they put into the air is from exports, and who are the ones buying the exports?"

The U.S. and China are the world's leading emitters of carbon, and the December 2015 United Nations Climate Summit in Paris will drive these two nations to put forth more initiatives on the issue. According to Scholl, the real challenge is coming up with solutions.

"If there are global solutions to climate change and pollution, it is going to come from China," Scholl said. "They are really on the cutting edge of research and development, and it would be economically expedient for them to come to a solution. The fact that it's a huge problem in China is a greater incentive for them to find a solution that will work everywhere."

According to Gardner, if China cannot come up with a solution on its own, it will be an opportunity for the U.S. to work with them, helping the two nations maintain a relationship while trying to curb emissions.

"Neither of us has anything to win by continuing these isolated paths," Gardner said. "This is an area where we can make a great deal of progress together."

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14 • April 13, 2015



» **RENEGADES**  
Continued from PG. 11

making for a more fast-paced game because the ball never goes out of bounds and the clock runs through the entire game.

“We did pretty well for our first time playing against boards,” Montes said. “We made it to the championship round and we were never blown out.”

The CFRSL requires two female athletes play every game in order for the Renegades to qualify, and Gheiler said the team struggled to meet this requirement all season.

“I do think we might have been forcing the team to be co-ed,” Gheiler said. “We only managed to find three girls to play, and many other teams had lots of girls. We might have been trying too hard in that respect, but I think overall it was a good season and a pleasure playing with everyone.”

The Renegades will continue practicing and scrimmaging in the offseason as the weather warms up in order to move forward for the Fall 2015 Semester and make it to another championship, Montes said.

“My teammates came out [the entire season] and played,” Montes said. “It’s hard because we don’t have a coach. We have to find our own league, but everybody has been a good sport and everyone has been dedicated. I am very happy.”

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» **VITAMIN**  
Continued from PG. 11

vitamin D through either food, sunlight exposure or supplementation, they run the risk of becoming deficient, which could contribute to illness.

“Severe deficiency, where you are below 10–12 nanograms per milliliter, can lead to bone health problems,” said Dr. Adrian Gombart, principal investigator and associate professor at Linus Pauling institute at Oregon State University. “In children you will see rickets, which is the softening of the bones, and in adults you will see osteoporosis, which is the thinning of the bones.”

Although researchers are concluding the recommended daily intake is potentially more than tenfold too low, the flipside could be dangerous.

“You’d really have to take a lot of any vitamin [to overdose], but people can experience nausea and generally not feeling well,” said Dr. Gombart. “If you take really high levels, you could suffer from hypercalcemia, when levels of calcium are really high in the blood. But you would have to take hundreds of thousands of international

units.” Hollis said that while milk is commonly seen as a good source of vitamin D in the diet, individuals should vary their intake in food and from outside sources, such as supplementation or spending longer periods of time outside. Intake should reflect individual needs.

Vegans, for example, could be at greater risk for deficiency than omnivores.

“Vegans are at an extraordinary risk for vitamin D deficiency because there is no vitamin D in plant sources with an exception of eating some mushrooms, which are radiated,” Hollis said.

Since new information has surfaced, the FDA has raised the recommended dose of vitamin D to 1,000 international units per day, bringing the number closer to the conclusions reached by researchers, but still far off.

“If you don’t change the oil in your car regularly, the engine wears out prematurely and breaks down prematurely,” Hollis said. “So you shorten its useful life. Vitamin D has that same effect.”

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**Two-thirds of the world population are believed to be vitamin D deficient**

*due to insufficient exposure to sunlight and scarcity of vitamin-rich food products.*

**Vitamin D is widely-known for its role in calcium absorption and bone health,**

*but also contributes to muscle, brain, heart, cardiovascular and immune function.*

Cassidy Johnson THE CHRONICLE

» **TEXTING**  
Continued from PG. 13

“More and more people are making it habitual to use cellphones in all places, be it a classroom or in a public space, when they’re having dinner and whatnot,” Nurullah said. “It’s affecting our lives in most circumstances. If someone is alone, let’s say, in most cases they would look at their cellphone every couple of seconds to see if something new is happening.”

In his 2009 paper, “The Cell Phone as an Agent of Social Change,” Nurullah cites the kind of technological availability that smartphones give users as one of the driving forces behind the cultural shift in social norms and etiquette people are experiencing.

“Right now my research focuses on cellphone use and driving,” Nurullah said. “People are aware of the risks involved when they talk or text, but their perception of bad things happening to them is low, while the perception of bad things happening to others is high. It’s a sort of cognitive dissonance that people have. They manage to rationalize texting while driving because of this ex-

pectation of being available all of the time.”

John D’Acunto, a junior interactive arts & media major, said despite using his phone throughout the day, he is able to exercise restraint in terms of the temptation to immediately respond to messages.

“I don’t text in class and I probably wouldn’t text at an inappropriate time unless it was a really important message,” D’Acunto said. “I’ll text around my roommates or my good friends, but if I’m having a conversation with someone, I’ll ignore it for the time being.”

For D’Acunto, there are advantages and disadvantages to the ubiquity of smartphones. He said the accessibility they provide is important, but cell phone fixation can be unhealthy.

“I use the phone to stay in touch with all of my family and friends from home,” D’Acunto said. “But it’s important to know when you should or shouldn’t be using it. People tend to be constantly on their phones rather than just being social by talking to someone face to face.”

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Andrea Cannon THE CHRONICLE

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NOVICE



SOUS CHEF



GURU

## Spinach & Kale Greek Yogurt Dip

### INGREDIENTS

- 1 17-ounce container plain Greek yogurt
- 3 tablespoons mayonnaise
- 1 tablespoon sugar
- 1 cup kale, finely chopped
- 1 cup spinach, finely chopped
- 4 scallions, finely chopped
- 1/3 cup red bell pepper, minced
- 1/3 cup carrots, minced
- 3 garlic cloves, minced
- 1/2 teaspoon salt
- 1/4 teaspoon pepper
- 1/2 teaspoon onion powder
- 1/2 teaspoon garlic powder
- 1/2 teaspoon dill weed

### INSTRUCTIONS

1. Chop spinach, kale and scallions and mince red bell pepper, carrots and garlic cloves.
2. Combine ingredients in a bowl and mix well.
3. Refrigerate for 2-3 hours before serving.

## FAVORITE RECIPES



Kaitlin Hetterscheidt THE CHRONICLE

### LAUREN TUSSEY

Copy Editor

**I DISCOVERED TRADER Joe's** when the first one was built in my Nebraskan hometown several years ago. However, I did not know what wonders were inside of this magical store until I came to college. With the guidance of my East Coast friends, I was able to see the light—and it was filled with Hawaiian shirts.

Now that I have been consuming several different Trader Joe's products for nearly two years, I have compiled an extensive list of my all-time favorites. One of these is the Reduced Guilt Spinach & Kale Greek Yogurt Dip. This dip works

with any type of salty chip. I wanted to make this dip on my own, and the Internet provided me with a copy-cat recipe of the chilled, creamy goodness. Do not be turned off by the "Reduced Guilt" part of the delicacy—it is something that will most likely be gone from the fridge within a matter of days, which usually means it was too delicious to last.

Be sure to also take into consideration that the "Reduced Guilt" label will encourage more consumption to occur. Why stop eating it if it isn't as bad as chugging hot-n-spicy nacho cheese dip?

I want all you kale and spinach haters out there to give this dip a chance, as the delicious greens are

what add to the texture and body of the mixture. The only necessary prep work for this recipe is chopping up the kale, spinach and scallions and mincing the red bell pepper, carrots and garlic cloves. Once all the slicing and dicing is finished, combine the chopped goods in a bowl with the yogurt, mayonnaise, sugar, salt, pepper, dill weed and the onion and garlic powders.

The dip should look thick and bumpy and should sit in the fridge for two or three hours before eating unless you are like me. Guilt will never stop me if I have a homemade bowl of this sitting in front of me.

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# Comedy writer shares industry secrets during box lunch lecture

LOU FOGLIA  
Senior Photo Editor

**THE CAMERAS WERE** rolling inside Studio A on April 8 as Kirker Butler, a famed animation writer, accompanied by Michael Niederman, chair of the Television Department, stepped onto the 15th floor of the 600 S. Michigan Ave. Building.

Growing up in Hartford, Kentucky, Butler said he was not known for being a class clown. The animation writer—who has written and produced several “Family Guy” episodes and has been the co-executive producer of “The Cleveland Show”—said his friends were much better at getting the laughs.

“I was kind of the assist guy,” Butler said. “I would set him up, he would get the laugh and I felt good about that.”

Butler, who spoke to the college’s animation and television students during a box lunch event hosted by the Television Department, shared his experiences in the comedy, animation and television industries.

Butler said he came to Chicago

hoping to perform at The Second City, 1616 N. Wells St. after graduating from Western Kentucky University with a bachelor’s degree in performing arts.

“I wanted to do Second City ever since I found out what it was in high school,” Butler said. “I really liked it for a while, and then I really did not like it.”

Butler said during his time at The Second City, he worked with Steve Carell, Stephen Colbert, Adam McKay and Amy Poehler.

Facing many challenges, including competition from Carell and other comedians, Butler said he left Chicago to pursue comedy through writing. He moved to Orlando and worked on projects ranging from an Arabic commercial for canned meat to set decoration for the very first ‘N Sync music video.

“I was never paid,” Butler said. “I like to tell people that Justin Timberlake owes me \$500.”

Butler said it was not until he returned to his home in Kentucky that he realized his passion for television writing.

“I moved back into my mother’s basement, which is a good moment in your life,” Butler said sarcastically to the audience.

Butler said the solitude he experienced while living back at home with his mother gave him time to write. He said he wrote dozens of screenplays, specs for sitcoms, plays and short films while in Kentucky.

“I didn’t have a job and I didn’t have a family, so I would spend all of my time focusing on [that],” Butler said. “I would spend 10 hours a day just writing. I had that time and I was really able to find my voice ... it was practice.”

Butler spoke about the differences between writing for animation shows and live-action sitcoms. He said the writer holds the responsibility of ensuring the story makes sense with each show but still appreciates the creative possibilities of animation.

“With animation you can go anywhere, you can do anything,” Butler said. “The difficulty at first was opening my mind enough to where there were no limitations, and it’s



Lou Foglia THE CHRONICLE

Animation writer Kirker Butler answered questions from sophomore cinema art + science major Katie Daniel.

been great. I’ve been really fortunate that I have not had to do normal.”

Katie Daniel, a sophomore cinema art + science major, said listening to Butler’s stories has helped her learn about producing television and what it means to be a writer. She said she has written a few scripts in the past but still prefers animation to writing.

“I want to do multiple things in animation,” Daniel said. “If number one doesn’t work out, number two might, number four might. That is pretty comforting.”

Tyler Schlossman, a senior interdisciplinary major, said he was excited to hear about Butler’s experiences because he does not get the

chance to meet professionals in his field of study often.

“Hearing him talk about the writer’s room was interesting,” Schlossman said. “I’ve worked on a couple of projects, and here at Columbia we try to get as close to the industry as possible, but we are all still learning.”

Butler encouraged the audience to pursue their interests in comedy, regardless of any challenges.

“Whatever you want to do, do it,” Butler said. “The money will come and the path will come. Just be true to whoever you are and it will happen.”

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# ‘50 Shots’ exhibit questions racial stereotypes

KATLYN TOLLY  
Contributing Writer

**FREELANCE GRAPHIC DESIGNER** and photographer Imani Amos uses the power of art to question prejudice in Chicago by focusing on racial stereotypes and profiling in her photo exhibit “50 Shots: Humanizing America’s Most Hunted.”

Amos’ photo exhibit is being shown at its third gallery and will remain at its current location at Beauty & Brawn Art Gallery and Think Space, 3501 W. Fullerton Ave.,

through April 30. Past locations include Elee Mosynary Gallery, 645 W. 18th St., in December 2014 and La Catrina Café, 1011 W. 18th St., in February 2015.

Amos said she gathered 50 of her black male friends in Chicago and took their mug shots as part of the photo project in an effort to start a community discussion about racial profiling. Amos said she asked herself, “What would the community of Chicago lose if these men were sent to jail?” She said she told the men to hold signs displaying five

characteristics about themselves that someone would not know based on their physical appearance.

“I hope people start to reconsider how they feel when they see other human beings that they have preconceived notions about,” Amos said. “I hope people think twice before they jump to conclusions. We often assume because we see things in the media, but we don’t really know.”

Amos said she came up with the concept for her project three years ago when she realized she

wanted to creatively communicate that there is more to people than their appearance and that her male friends did not deserve to go to jail simply because of their race. Amos said she chose 50 men to photograph because she wanted an overwhelming number of faces that would make viewers stop and reflect.

Lindsey Meyers, owner and curator at the Beauty & Brawn Art Gallery and Think Space, said she is a firm believer in Amos’ work and that the response to it has been extremely positive so far. The opening reception for the exhibit took place March 21 during the gallery’s three-year anniversary celebration.

“This show has a sociological component that may open up a dialogue that a lot of people aren’t comfortable having,” Meyers said. “As difficult as those conversations can be, I’m really honored to post work like this and to be able to facilitate those conversations.”

Meyers said her gallery is a family-friendly space that encourages art education by sparking important discussions regarding the significance behind each exhibit.

“Everyone that has come through has a really good spirit and is looking

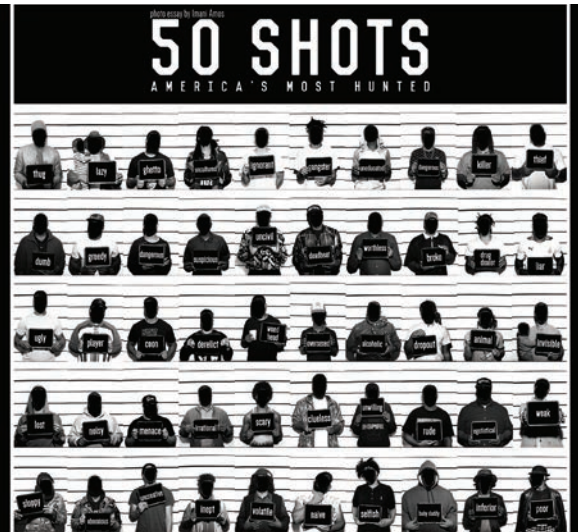
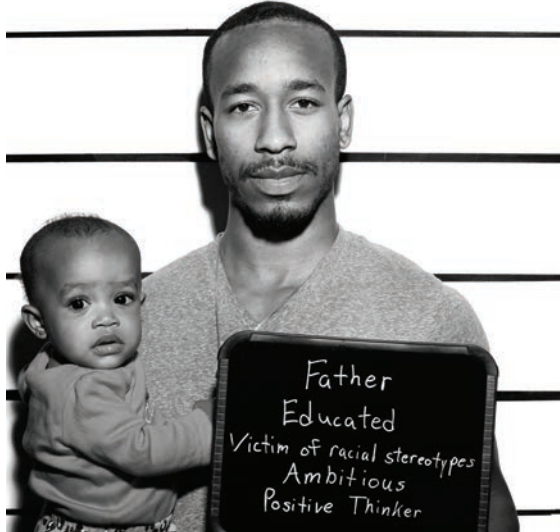
for that conversation,” Meyers said. “I hope people come and see a different perspective of Chicago art than they have seen before.”

Saul Aguirre, art curator at La Catrina Café, said Amos’ exhibit received positive reactions from visitors. Aguirre said the exhibit was fascinating because each man is represented accurately by his distinctive character.

“The photos have a beautiful view as you go through the images,” Aguirre said. “These images really spoke to me because they have such a contrast. They have many different perspectives of men.”

Aside from showcasing “50 Shots” in Chicago galleries, Amos said she hopes to recreate the project in St. Louis and New York by taking photos of men from those cities. Amos said she also wants to take her photo exhibit to Chicago Public Schools and open the discussion of cultural prejudice to a young audience.

“I want people to feel relaxed and not like I’m throwing statistics or I’m mad,” Amos said. “I want people to see these men for who they are and apply that same mentality to other people.”



Courtesy IMANI AMOS

Photographer Imani Amos gathered 50 black male friends and took mug shots of them to draw attention to prejudice and racial stereotypes they experience in Chicago.

chronicle@colum.edu



# Free Ice Cream

Comics from Columbia's best and brightest,  
Edited by Andrea Cannon, senior graphic designer  
and Zelda Galewsky, contributing comics editor



## by Jacqueline E. Mathews

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1 "The New Adventures of \_\_\_\_  
Christine"  
4 "Two and \_\_\_\_ Men"  
9 "The \_\_\_\_"; Eddie Murphy  
primetime animated series  
12 "\_\_\_\_ to Me"; drama for Tim Roth  
13 Courtyard  
14 Stadium cry  
15 "Up \_\_\_\_ Night"  
16 "\_\_\_\_ Own"; Ralph Louis Harris  
sitcom  
17 Suffix for text or percent  
18 "\_\_\_\_ Attraction"; Glenn Close film  
20 One who's doomed  
22 Actor on "Cristela"  
26 "America's Next Top \_\_\_\_"  
27 Sushi bar offering  
28 FBI crime lab evidence  
29 Role on "The Good Wife"  
32 Actress Shelley and her family  
35 Role on "Blue Bloods"  
39 Pigs and hogs  
40 "77 Sunset \_\_\_\_"  
42 Actor Somerhalder  
43 \_\_\_\_ Michelle Gellar  
47 "Grand \_\_\_\_ Opry"  
48 "Car 54, Where \_\_\_\_ You?"  
49 "Without a \_\_\_\_"  
50 "Now You \_\_\_\_ Me"; movie for  
Jesse Eisenberg  
51 Short-lived William Fichtner  
medical drama series  
52 Web surfer's stops  
53 Suffix for old, cold or bold

- 1 Name for five Norwegian kings
- 2 Pale purple
- 3 Actress Burke
- 4 "\_\_\_ 13"; movie for Tom Hanks
- 5 \_\_\_ Solo; "Star Wars" role
- 6 "\_\_\_ Z"; Ben Feldman sitcom
- 7 Actress Lucy
- 8 Give up voluntarily
- 9 "Harry Potter and the Half-Blood \_\_\_"
- 10 \_\_\_ White; Urkel's portrayer
- 11 Actress Eden of "The Middle"
- 19 Upper limb
- 21 "\_\_\_ Life to Live"
- 23 \_\_\_ enough; ironically
- 24 Mexican mister
- 25 "Snakes on a \_\_\_"; Samuel L. Jackson thriller
- 29 "Crossing Over with John \_\_\_"
- 30 Singer Frankie and others \_\_\_
- 31 Hotel
- 33 Long deep cuts
- 34 Bilko or Pepper; abbr.
- 36 Homes in the branches
- 37 "I Never Promised You \_\_\_ Garden"
- 38 Frasier's brother
- 39 "Anna and the King of \_\_\_"
- 41 Actress Amanda
- 44 Onassis, to friends
- 45 "\_\_\_ Race"; film for Whoopi
- 46 "\_\_\_ Ventura: Pet Detective"; Jim Carrey movie

Fill in the grid so that every row, column and 3x3 box contains the numbers 1 through 9.

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Answer to Sudoku



# Foxygen brings ‘Star Power’ to farewell Chicago show

SPENCER HALL  
Arts & Culture Reporter

**AS SEVERE THUNDERSTORM** warnings made their way through Chicago on April 9, a different kind of chaos hit the stage at the Metro, 3730 N. Clark St., in the best way possible thanks to Los Angeles psychedelic band Foxygen.

After a few years of drama between founding members Sam France and Jonathan Rado, the band announced last month that its current tour would be its last. Despite several show cancellations, France breaking his leg and reported disagreements within the group in 2013, the band still released its

third studio album, *...And Star Power*, in 2014.

Rather than dwelling on the melancholy news of the band’s final Chicago show, France and Rado put on a thrilling performance, making sure the psych rock-duo went out with a bang.

Before the duo made its way to the stage for its current lineup consisting of touring members being referred to as “...And Star Power,” the band’s faux moniker, Columbia senior radio major Andrew Smith set the tempo for the free-flowing night ahead in a brief stand-up routine. The 21-year-old comic won the audience over with his deadpan wit that set the tone for the night.

Preceding Foxygen’s entrance, opening act Australian electronic musician Alex Cameron caught the audience’s attention with a performance that could only be described as hypnotizing. With his synth-based backing tracks and nothing more than a trusty saxophone sidekick, Cameron mesmerized the audience with his car-mechanic romper wardrobe and a performance reminiscent of the band Future Islands. Although not along the same lines as Foxygen’s well-known sound, Cameron’s confident stage presence fit right in with the other performers.

After the opening acts, the Metro audience was eager to see Foxygen’s chaotic performance—and the band definitely did not disappoint. They opened with “We Are the 21st Century Ambassadors of Peace & Magic” from the band’s breakout sophomore album of the same name. Lead singer France pranced around the stage, doing a spot-on impression of a young Mick Jagger. Accompanied by Rado on the keys and a backing band—including three show-stealing backup dancers—Foxygen put on a show worthy of its grand Chicago finale. If there was any drama among the band members, it was not evident on April 9, as the band played one of its best sets to date.

Unlike many other bands, Foxygen’s Metro performance was more of a variety show than a flat-out rock show. What started as a show



Lou Foglia THE CHRONICLE

Foxygen lead singer Sam France wowed the crowd at the Metro during the band’s farewell tour show on April 9. with a church revival vibe turned into an all-out jam before the band left the stage for a quick intermission and wardrobe change. Returning to the stage about 10 minutes later, France did his best “Tonight Show” monologue, complete with hacky jokes about Rahm Emanuel’s reelection and David Lynch leaving the “Twin Peaks” reboot. Following that, Rado and France reminisced about playing in France’s mother’s basement back in the band’s early days. It was a sweet moment to witness for one of the band’s final performances together.

The unexpected standup jokes and banter amused the audience, but the band kicked right back into the music with a stellar performance of its breakout track “Shug-gie” from *We Are the 21st Century Ambassadors of Peace & Magic*. The

band brought ‘60s nostalgia to the stage with its lyrics about a peaceful San Francisco landscape.

Although the band has had its fair share of turmoil and drama throughout the last couple years, none of that was evident with its strong Metro set—the chemistry of the soon-to-be broken-up band was there from start to finish. As France crooned the lyrics to “Everyone Needs Love,” singing “We can make it together/ We can change the world, it’s true,” it was a bittersweet end to the band’s final performance in Chicago.

It is sad to see a band with this much talent and chemistry end its run so soon, but there’s no doubt this duo will “shine on” in whatever they do in the future.

shall@chroniclemail.com



Lou Foglia THE CHRONICLE

Founding member of Foxygen Jonathan Rado plays the keyboard during the band’s show at The Metro on April 9.

# Game gives insight to haunting ‘Freshman Year’ experiences

COLIN MCINERNEY  
Contributing Writer

**HORROR IS THE** only genre that truly applies to “Freshman Year,” the latest of Nina Freeman’s vignette games. Freeman is a game designer prominent in the indie gaming scene who recently gained widespread recognition for her game “How Do You Do It?”

Unlike most other horror games, this one tells a true story, and the only villain in it is a human being. Like all of Freeman’s games, “Freshman Year” captures a scene and explores it through simple but meaningful gameplay. Be cautious, though. The game contains depictions of abuse.

Freeman is a game designer for the Fullbright Company, the creators of the hit indie video game “Gone Home.” Before working for Fullbright, she worked as a web developer for Kickstarter while creating small vignette games in her spare time. These vignette games capture scenes from Freeman’s life and convey her feelings at the time through clever use of game mechanics, visuals and music. Fortunately, Freeman continues to create similar types of video games using these techniques despite also being a full-time game developer in the industry.

The aptly named “Freshman Year” tells a story from Freeman’s first year of college. Lying in bed, she receives a text from her friend who invites her out to a bar. After a

brief exchange of text messages in which the player can choose from a few responses, Freeman agrees to meet her friend downstairs. After they meet up, her friend runs off to buy weed and then stops responding to Freeman’s texts. She heads to the bar to wait for her friend, briefly speaks to the bouncer and heads inside.

Feeling awkward and alone and trying to avoid drinking too much, Freeman leaves the bar and heads outside, where she continues to text her friend, practically begging her to show up. The bouncer asks if her friend has shown up yet, invading her personal space. Before she can respond, he begins groping her and kissing her neck. After far

too long, her friend finally shows up and pulls Freeman away to safety. The game ends with her friend shrugging off what happened, and Freeman is left sitting at the bar, not wanting to leave because her friend had just arrived.

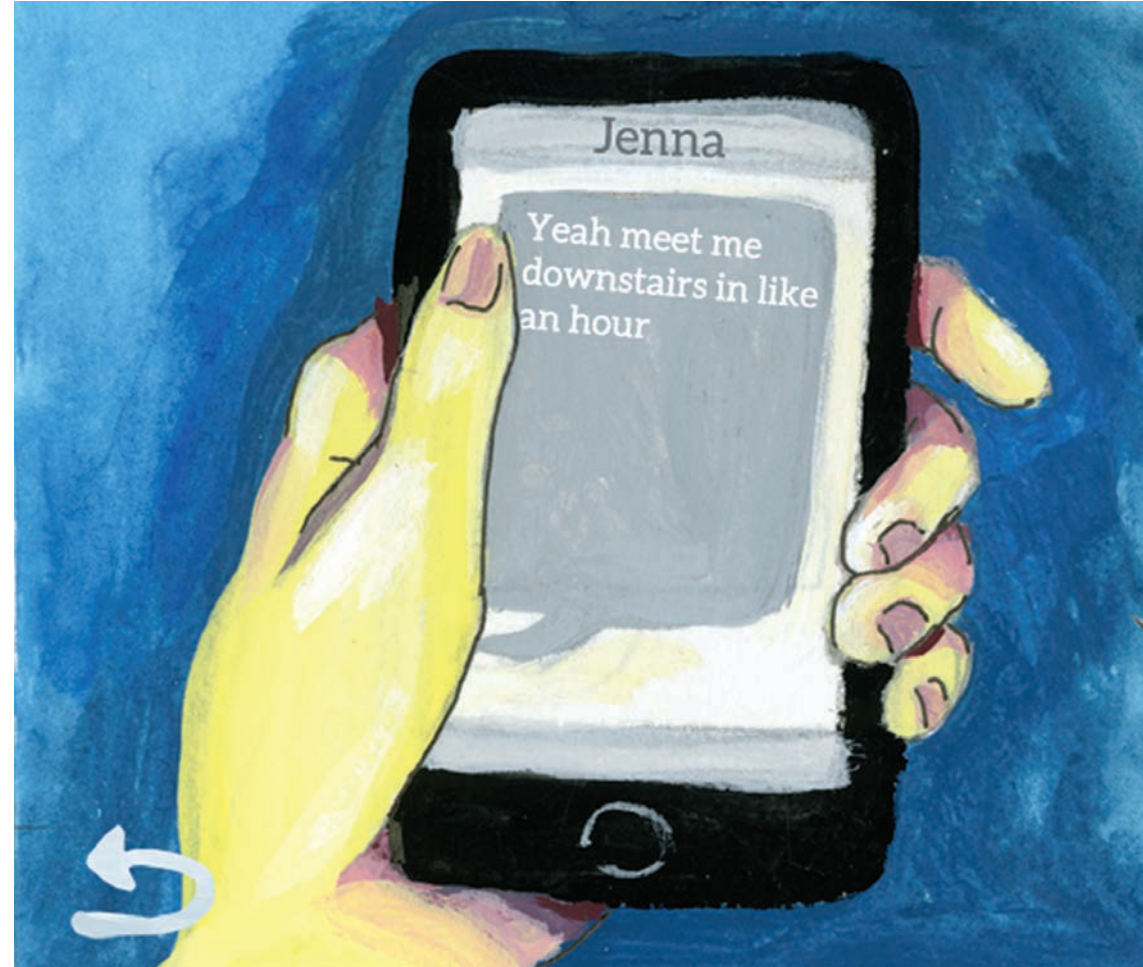
Throughout the depiction of the abuse, the background music cuts out, replaced with a tense track

akin to a frantically beating heart. While the disgusting nature of the scene and the sudden shift in the art are enough to throw anyone off, the sound drives the incredibly powerful scene, making it feel tense and uncomfortable. Even someone who has never experienced any sort of abuse can recognize how traumatic the situation is.

The feeling of loneliness and general discomfort that the video game evokes out is exacerbated by this scene, and the feeling afterward is much worse. Freeman’s friend seems to simply not care about the assault, and the player is left staring into a mirror watching her proceed to have fun while Freeman sits alone at the bar, afraid and completely silent.

Throughout the game, Freeman has once again captured a moment in her life and turned it into a beautiful and honest piece of art. She is a true artist, expressing herself in the way she knows best and creating games that engender empathy like no others.

The game depicts events that Freeman experienced, but it should not be seen as a channel for understanding abuse. It is simply one story among many, and the empathy it garners should be taken as a cue for those looking to help others deal with similar experiences. “Freshman Year” and all of Freeman’s vignette games can be played for free at [www.NinaSays.so/](http://www.NinaSays.so/).



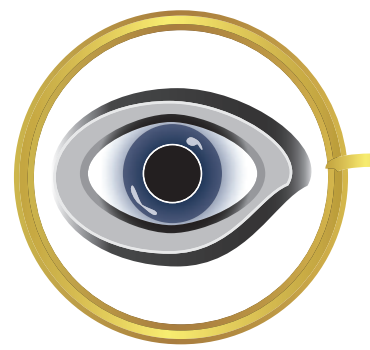
Courtesy WWW.NINASAYS.SO

Nina Freeman’s “Freshman Year” game evokes feelings of loneliness and discomfort often felt during a student’s freshman year of college in this horrifying new game.

chronicle@colum.edu



# The GREAT



Story by Baxter Barrowcliff



SIX MONTHS BEFORE his death at the age of 44 in 1940, F. Scott Fitzgerald, famed author of *The Lost Generation*—a group of expatriate writers who came of age around the time of World War I—wrote a letter to his editor Maxwell Perkins regarding the lackluster success of “*The Great Gatsby*.” The letter was part of Fitzgerald’s attempt to draw the recognition he knew his work deserved, according to Maureen Corrigan a literary critic who has served as the book reviewer for National Public Radio’s “Fresh Air” for the last 25 years.

Corrigan said Fitzgerald asked Perkins, “Is there any way to get [*Gatsby*] out again or is the book a failure?” emphasizing the word “failure” using italics. Fitzgerald finished the letter by acknowledging the literary importance of the book, writing, “But to die after having given so much.”

“He knows what he’s done, he just cannot figure out how to get other people to see it,” Corrigan said.

Scribner’s published “*The Great Gatsby*” in 1925 to mixed reviews. Some, including Fitzgerald’s predecessors and contemporaries T.S. Eliot and Gertrude Stein, realized the significance of his third novel, but others failed to recognize “*The Great Gatsby*” as the classic it would eventually become. Unfortunately for Fitzgerald, it would not be until 1945—five years after his death due to a heart attack resulting from his well-documented alcoholism—that the novel would see a growth in popularity and admiration. In the last year of World War II, “*The Great Gatsby*,” along with many other classic American novels, went overseas to American soldiers as part of the Armed Services Editions program, which brought special editions of American novels to soldiers and prisoners of war in both the European and Pacific theatres. Corrigan said after the war, “*The Great Gatsby*” made its way into high school and university classrooms throughout the U.S. and eventually was dubbed the Great American Novel, a claim that still resonates 90 years after its initial publication.

During the ensuing years, both “*The Great Gatsby*” and Fitzgerald have received worldwide acclaim and recognition that have taken shape in many mediums, from film adaptations to academic organizations dedicated to the work, such as the International F. Scott Fitzgerald Society. Jackson Bryer, who serves as the president of the International F. Scott Fitzgerald Society, said “*The Great Gatsby*” is still recognized as one of American literature’s greatest novels because of Fitzgerald’s inventive prose.

“I don’t think it’s a great novel [just for] the story it tells,” Bryer said. “I think it’s a great novel for its style. The style of the novel is such that you can almost read it the way you read a poem, looking at individual word choices. It seems to me the way it’s told is what separates it from many other novels.”

Through the novel’s narrator, Nick Carraway, “*The Great Gatsby*” speaks to the excessive consumption and elusive allure of the American Dream that went hand-in-hand with Fitzgerald’s beloved Jazz Age. The novel tells the story of the failed revival of the lost love relationship of old-money debutante Daisy Buchanan and shadowy new-money magnate Jay Gatsby, the titular character.

Stewart O’Nan authored “*West of Sunset*,” a novel published in January 2015 detailing the last years of Fitzgerald’s life, which he spent in Hollywood working on scripts for Metro-Goldwyn-Mayer. O’Nan said Fitzgerald—along with his friend and literary rival Ernest Hemingway—was responsible for changing the course of writing in American literature.

“The original [printing of the book] was like 218 pages, which is tiny when you think of everything it carries,” O’Nan said. “That compression, the Victorians could never do that, and that’s what these guys were growing up with. They were growing up with people like Edith Wharton [and] Henry James, where just to clear their throats is going to take them 20 pages, whereas Fitzgerald can deliver that entire world of *Gatsby* in 218 pages with a lot of white space.”

Jess Bowers, a post-doctoral fellow in the English Department at the University of Missouri, said Fitzgerald’s style leads to the inability to tie him to a specific literary movement. This adds to his reputation in American literature because his simplicity aligns him with the modernist writers, but his work also incorporates romantic sensibilities, which associates him with the writers of the 19th century. Another reason Bowers said Fitzgerald’s work, especially “*The Great Gatsby*,” is so significant in the American literary canon is due to Fitzgerald’s ability to capture American culture.

“[*Gatsby*] has this relevance that American culture endures,” Bowers said. “Part of the reason is that it’s about things fundamental to American culture. We’ve got the sense of conspicuous consumption that’s really relevant in the 21st century [and] the American Dream, the idea that you can be a self-made man in various senses with *Gatsby*.”

Fitzgerald’s work is not the only aspect of his life that captivates his audience. Bowers said she has seen her students take a great interest in Fitzgerald’s personal life, especially his tumultuous marriage to his wife Zelda, their lifestyle during the Jazz Age and Zelda being placed in

90 years ago on April 25, 1925  
Fitzgerald published  
“*The Great Gatsby*”







# GATSBY

Design by Colin King

il 10, 1925, F. Scott  
ed his literary opus,  
at Gatsby.”



asylums after being diagnosed as schizophrenic. Students who have grown up with the “reality” TV entertainment culture of the 21st century are interested in the Fitzgeralds’ lives as much as they are with Fitzgerald’s work, Bowers said.

“Students really seem to identify and love the relationship between [Fitzgerald] and Zelda [because] they were such a charismatic pair,” Bowers said. “There’s something about the sense of when you’re reading these novels you’re tapping into their biography [and] students really relate to that and have dived into digging up all sorts of dirt about Scott and Zelda, who they call by their first names. They really feel a kinship, I think.”

Students identifying with both Fitzgerald’s life and his work are another reason “The Great Gatsby” remains a contender as the Great American Novel and required reading in most American schools. Bryer, who is professor emeritus in the Department of English at the University of Maryland, said the age and time in one’s life when reading the novel has a great influence on how the piece is interpreted.

“I can remember reading it as a teenager, and at that point, I just thought it was the most romantic love story I had ever read, not knowing how it would end,” Bryer said. “I assumed that Gatsby would end up with Daisy and he’d be happily ever after, but it didn’t happen that way. My interest in it as a great stylistic achievement is probably something that, as an academic and as I’ve grown older, I see as a greater appeal.”

Corrigan also serves as the critic-in-residence and a professor of English at Georgetown University, and said she has read “The Great Gatsby” about 60 times. Corrigan said when she first read the novel in high school, she did not like it because she thought it was “a boring novel about rich people,” but now loves the book and learns something new each time she reads it. While doing research for her own book, “So We Read On: How The Great Gatsby Came to Be and Why It Endures,” Corrigan went back to the high school where she was introduced to Fitzgerald’s great work and sat in on classes teaching the novel, which changed her point of view that students often read the novel too young.

“The kids who love the novel right away and responded to it, they were connecting with Gatsby’s over-the-top dreams—the things that maybe later on you look at and say, ‘Ugh, this guy ... he needed to take it down a notch or two,’” Corrigan said. “What I think you learn to respond to more as you go on is Nick’s voice and that sense of yearning and regret that he has for his dead friend Gatsby.”

Regardless of personal interpretations of the novel, “The Great Gatsby” remains Fitzgerald’s most acclaimed work, selling millions of copies each year, as well as having been adapted for film seven times, the latest being Kevin Asch’s 2014 film “Affluenza.” Ultimately, these adaptations have been seen as tributes paid to Fitzgerald, but Bowers, who has also studied adaptation theory, said fans of books often feel cheated when film adaptations do not live up to expectations. Bowers said that is often case with “The Great Gatsby” adaptations.

“The questions becomes, ‘What are you being faithful to, fidelity to what? The words on the page or to each individual reader’s conception of the words on the page?’” Bowers said. “Adapting something successfully is about tapping into a collective consciousness of what people think a story is, which is a tricky situation. One of the things with the adaptations of Gatsby is that the more adaptations it has, it’s kind of a sign of its post-modern longevity, this sense that we keep telling this story even if it is not necessarily exactly right ... that’s the stuff that legend is made of, the stories that we keep telling.”

With “The Great Gatsby” being taught regularly in schools and film adaptations being made consistently, it appears Fitzgerald’s work will maintain its classic status in the future. O’Nan said as long as “The Great Gatsby” reflects the American Dream and American culture, the novel will never feel dated to American audiences.

“Obviously, we’re at a place within our history where it’s perfectly fitting because we still have this worry about who’s included and who’s not,” O’Nan said. “Gatsby calls that into question immediately and says, ‘No matter what Jimmy Gatz does, he’ll always be on the outside.’ No matter what F. Scott Fitzgerald does, he’ll always be on the outside. Maybe the next generation is going to be allowed to be part of that white-collared, privileged world, the movers and shakers, but if you’re not born the right way in America, you’re not going to get there, and I think that’s still [with us].”

Karen Ramsay Johnson, a professor of English at Indiana University-Purdue University Indianapolis, teaches “The Great Gatsby” in many of her courses. Johnson said “Gatsby’s” recognition as one of the Great American Novels is not limited to classrooms and the silver screen because many works of fiction refer to the novel within their own pages, such as “Fun Home” by Alison Bechdel, another novel Johnson teaches.

“I’m sure that there are critics out there that would argue that some other of Fitzgerald’s work is really his masterpiece, but I don’t think so,” Johnson said. “It was ‘The Great Gatsby.’ It made his name and it has held up over time, and it is such a cultural touchstone. There’s enormous numbers of references to ‘The Great Gatsby’ in other literature.”

Johnson said “The Great Gatsby’s” acclaim today is deserved, and the novel as well as Fitzgerald’s significance in American literature will persist for years to come.

“It can last another 90 years and probably will last beyond that,” Johnson said. “The glamour of the Jazz Age and the essential nature of the story will guarantee that readers can continue to respond to it, even as that historical period fades into the distance.”



# ‘Kumiko’ a beautiful love letter to cult classic

JOSH WEITZEL  
Film Critic

THERE IS A fine line between fact and fiction, especially in films. When retelling true stories, details are often embellished, and situations are exaggerated. Characters and events are often subject to the filmmakers’ interpretation. “Kumiko, the Treasure Hunter” takes this idea a step further and explores the misguided intentions of a young woman who was influenced by a film to search for treasure that does not actually exist. The diverse cast is as surreal as the story itself, including a picky boss, a library security guard and a deaf cab driver.

“ Fargo ” became an instant success when the Coen brothers released it in 1996. It is frequently cited as one of their best works, having won multiple Academy Awards and spawning a highly successful television show of the same name. In a rather bizarre manner, the film served as the foundation for “Kumiko, the Treasure Hunter.” Kumiko goes in search of the treasure supposedly located in “ Fargo .”

The adventure of Kumiko, played by Rinko Kikuchi ( “ Pacific Rim ” ), begins in Tokyo. When wandering the beach, she discovers a water-logged VHS tape of “ Fargo .” At the beginning of the tape is a disclaimer explaining that the following events are based on a true story. The film is 100 percent fiction, but Kumiko is



IMDb

“Kumiko, the Treasure Hunter” tells the story of a woman from Japan named Kumiko who travels to Minnesota in pursuit of a fictional treasure after seeing the film “ Fargo .”

convinced it is real and that there is a suitcase filled with \$1 million on the side of a Minnesota highway. In response to the film, she travels to the U.S. and begins a journey to find the nonexistent treasure.

The opening title card of “Kumiko, the Treasure Hunter” is identical to that of “ Fargo ”—the filmmakers cleverly borrow the card from the latter film. Although “ Fargo ” is not actually based on a true story, there is some truth to Kumiko’s adventure. The film is based

on the story of a Takako Konishi, a Japanese office worker who supposedly went in search of the treasure. However, the facts of the story are muddled, and her pursuit of the treasure has transformed into an urban legend. The film is merely an interpretation of the legend and not the facts. It makes for a stellar tall tale that is a love letter to the Coen brothers and their body of work.

Kumiko’s journey is a tragic one. It is made clear from the beginning, that her quest is futile. There is

no cash in a suitcase buried in the snow on a Minnesota highway, but this is what makes Kumiko a spectacular character. She has no social skills whatsoever, opting to live her life in total solitude with the exception of her pet bunny. Watching her interact with others is so awkward it is hilarious, especially when she tries to escape a library with a book in her coat or when she roams the frozen Minnesota streets wrapped up in a bed comforter to keep warm.

As awkward as she is, there is no stopping her. Kumiko is repeatedly told that her adventure will only end in failure, but she continues to move forward.

Kikuchi, who plays Kumiko, anchors the film. She infuses passion into an otherwise quiet performance and makes her futile pursuit of the treasure almost believable.

There are several direct parallels with “ Fargo ,” including the cinematography, which uses similar framing and imagery. The color palette of red and brown is similar as well. Kumiko seems to wear it with her, donning a bright red sweatshirt and eventually the brownish, ornate comforter that she wears over her head like a poncho to stay warm.

The filmmakers have injected their own sense of mysticism into Kumiko’s world. What immediately jumps out is the discovery of the videotape found buried under a rock in a cave on the beach. It is never explained who buried it there or why because such an explanation would rob the film of its mystery.

Kikuchi’s quiet performance keeps the film grounded, but the world around her is howling with myth and mystery. Focusing only on the legend and ignoring facts, “Kumiko, the Treasure Hunter” is a gorgeous film that is both an homage to “ Fargo ” and a strikingly original work of art.

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AUDIOFILE

# Boston’s synthy Magic Man gets its start down on the farm

GINA SCARPINO  
Contributing Writer

IN THE SUMMER of 2009, Alex Caplow and Sam Vanderhoop Lee traveled through southern France, and while trading labor for room and food, they were inspired to start a band and record an album.

Magic Man is a five-piece synth-rock band from Boston, Massachusetts, composed of Caplow (vocals), Vanderhoop Lee (guitars), Gabe Goodman (bass), Justine Bowe (keyboard) and Joey Sulkowski (drums). Caplow and Vanderhoop Lee produced the band’s self-recorded debut album, *Real Life Color*, which was released on Bandcamp on Jan. 25, 2010.

Columbia Records signed Magic Man in 2013, and the band went on to put out its first major full-length album, *Before the Waves*, on July 8, 2014. The band’s music is a perfect blend of synth-pop and rock, resembling the sounds of Walk the Moon and Passion Pit.

The Chronicle spoke with Vanderhoop Lee about how Magic Man got its name, recording *Before the Waves* and where the band draws inspiration for its music.

**THE CHRONICLE:** Where did the name Magic Man come from?

**SAM VANDERHOOP LEE:** When [Caplow and I] were traveling in France, we were volunteering on organic farms, and one of the farms we were working on was hosting a circus festival. We met a lot of crazy characters, and our first friend was this amateur magician, who was our age, maybe a little younger. He called himself the “magic man.” He didn’t speak English super well. It was kind of charming. He wasn’t so good at magic, though. When



Courtesy GAVIN THOMAS

Boston band Magic Man released its second album, *Before the Waves*, on July 8, 2014, adding three more members to the two-man lineup of founders Alex Caplow and Sam Vanderhoop Lee and incorporating a synth-pop sound.

we were thinking of band names, we did the whole thing—make a huge list of potential band names and potential words that you think sound cool together—and eventually we decided [Magic Man] was appropriate.

**Who are some of the biggest influences on your music?**

It depends. A lot of times we’ll be inspired by different music. We might be inspired by a Taylor Swift, we might be inspired by some out-there instrumental track. When we first started playing in bands, we were listening to a lot of Arcade Fire, The Postal Service, The Killers. That music has been consistent for us, at least in our influences of

how we think about writing music and playing in bands. It’s tough to say. We try to take inspiration from all over the place.

**How was the recording process for your album *Before the Waves* different from recording *Real Life Color*?**

It was pretty much different in every way. *Real Life Color* was recorded on a MacBook with the built-in MacBook microphone. We mixed and mastered it with a little help from some of our friends but no professional help or studio time. For *Before the Waves*, we built a lot of it ourselves. We went into it with a plan, knowing what we wanted to do for the album. From a technical standpoint, the gear upgrades re-

ally helped the sound quality. We were able to work with a producer who really helped us out with structuring the album and helped us look at the album as a cohesive project instead of just a collection of songs.

**How has living in New England influenced your music?**

I would say that one thing that was really important for us was growing up and playing shows in the Boston DIY scene. There are a lot of house venues, basement venues, frat parties and college shows in people’s living rooms. I think that experience helped us learn how to play shows when you might not have incredible production value or really good sound. But with those shows,

you can still play them and have a great time and put on a great show. We learned how to play shows in that environment and learned how to bring that energy and intensity to the bigger stages we play now.

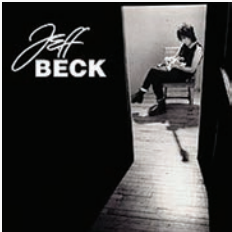
**What has the response to your album been like?**

It’s honestly been great. We’ve been amazed with the fans coming to the shows knowing the lyrics to every song [and] requesting older songs. It’s been incredible. We have some of the best fans in the world. They’re really caring and amazing. They put a lot of time and effort into coming to shows.

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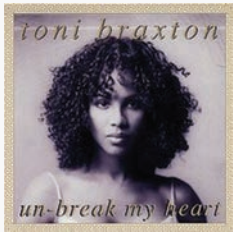
## STAFF PLAYLIST

### “Songs I learned from my parents”



**Ethan Stocking-Anderson, Office Assistant**

**THIS IS THE PICTURE (EXCELLENT BIRDS)** Peter Gabriel  
**HEAD LIKE A HOLE** Nine Inch Nails  
**FROGS WITH DIRTY LITTLE LIPS** Frank Zappa  
**YOURS IS NO DISGRACE** Yes  
**SPACE FOR THE PAPA** Jeff Beck



**Katherine Davis, Associate Editor**

**UN-BREAK MY HEART** Toni Braxton  
**MY GIRL** Marvin Gaye  
**YOU OUGHTA KNOW** Alanis Morissette  
**I'M THE ONLY ONE** Melissa Etheridge  
**FAST CAR** Tracy Chapman



**Jetesa Asani, Marketing Consultant**

**MAMMA MIA** Abba  
**LA ISLA BONITA** Madonna  
**BEAT IT** Michael Jackson  
**ONE MORE TRY** Timmy T  
**ALL NIGHT LONG** Lionel Richie



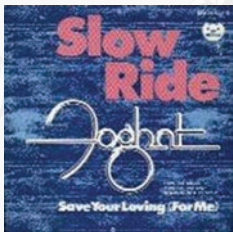
**Kyra Senese, Managing Editor**

**IRONIC** Alanis Morissette  
**ENJOY THE SILENCE** Depeche Mode  
**I WILL REMEMBER YOU** Sarah McLachlan  
**SEVEN NATION ARMY** The White Stripes  
**SAY IT AIN'T SO** Weezer



**Baxter Barrowcliff, Arts & Culture Editor**

**UNFORGETTABLE** Nat King Cole  
**GOODBYE YELLOW BRICK ROAD** Elton John  
**IT'S ONLY LOVE** Simply Red  
**AMERICAN GIRL** Tom Petty & The Heartbreakers  
**FLY ME TO THE MOON** Frank Sinatra



**Ben Kowalski, Copy Editor**

**SLOW RIDE** Foghat  
**WHAT IS LOVE** En Vogue  
**THE REMEDY (I WON'T WORRY)** Jason Mraz  
**MONKEY WRENCH** Foo Fighters  
**DUST IN THE WIND** Kansas



# Sound OFF

## Tidal puts consumers in tug-of-war

AS A COLUMBIA student, it almost feels wrong to reject an idea that is allegedly designed to support artists. From musicians to photographers to journalists, many of today’s creative young adults are entering their industries in fear of lacking employment opportunities and inadequate pay for the jobs they do get.

In the wake of the launch of Tidal, Jay Z’s newly purchased streaming service co-owned by 16 of the industry’s other top names, fans and critics of the popular artists involved have turned against the service due to its pricing and exclusivity.

According to an April 6 Bloomberg Business report, fans’ fears were validated when Jay Z’s beloved debut album *Reasonable Doubt* was pulled from Spotify the same morning, just days after both Rihanna and Beyoncé released Tidal exclusives. Beyoncé’s April 4 release was a surprise video for “Die For You,” a song dedicated to her seventh wedding anniversary to Jay Z, according to an April 6 Vox article.

Rihanna already released “B--h Better Have My Money” and “American Oxygen” off her upcoming album exclusively through the subscription service, and these

exclusive releases are sending some fans into a panic.

Jay Z and his friends may claim they simply want to restore value to the music and fight for the art, but considering the heavyweight artists investing in the service, there are certainly other ways they could please both the music artists and the consumers.

While it is definitely ideal to be able to promise to provide music artists with double the amount of royalties they’re used to receiving, as representatives for the service reportedly told The Verge March 30, the gesture is much less impressive when the total cost of the service also must be doubled in order to deliver on the promise.

Another major draw to Tidal that alienates countless music consumers is the presence of all of Taylor Swift’s music through its subscription. Swift’s aversion to allowing her latest album *1989* to be available to stream on Spotify was a major point of contention among her fans, many of whom are of a younger generation and might be too young to have the necessary funds to commit to Tidal.

But the larger problem isn’t just how Tidal affects Swift fans, but whether or not the combination of Tidal-exclusives and the new

KYRA SENESE MANAGING EDITOR



trend of major artists pulling their albums from Spotify and bringing them to Tidal is going to force fans to choose between services.

Most young adults probably won’t be willing or able to pay for subscriptions to multiple streaming services simultaneously, especially if the price range for a single service continues to stretch upwards of \$20 per month.

Upon first hearing of Jay Z’s purchase of Tidal, it seemed like a worthy effort to ensure artists aren’t cheated out of the compensation they deserve. However, as time passes, it appears to be less about valuing the art itself and more about making more money and polarizing the industry.

ksenese@chroniclemail.com



Tuesday, April 14

KID INK

Metro  
3730 N. Clark St.  
7:30 p.m.  
\$26

Tuesday, April 14

NEIL DIAMOND

United Center  
1901 W. Madison St.  
8 p.m.  
\$75+

Thursday, April 16

NICKI BLUHM AND THE GRAMBLERS

Schubas Tavern  
3159 N. Southport Ave.  
8 p.m.  
\$15, 21+

Thursday, April 16

SAUL WILLIAMS

Lincoln Hall  
2424 N. Lincoln Ave.  
9 p.m.  
\$20, 21+

Thursday, April 16

MINOR CHARACTERS

Schubas Tavern  
3159 N. Southport Ave.  
10 p.m.  
\$10, 21+

Friday, April 17

MICHAEL MALARKEY

Schubas Tavern  
3159 N. Southport Ave.  
7 p.m.  
\$12, 21+

Saturday, April 18

HANK GREEN

Metro  
3730 N. Clark St.  
5:45 p.m.  
\$21 Adv., \$23 Day of

Sunday, April 19

SUN & HEIR

House of Blues  
329 N. Dearborn St.  
4:30 p.m.  
\$13.50

Sunday, April 19

LOCAL H

Metro  
3730 N. Clark St.  
5:45 p.m.  
\$21 Adv., \$23 Day of

# CHECK ME OUT



ALEX ALUBAIDI  
Sophomore art + design major

WHAT BOOK ARE YOU CURRENTLY READING?  
“Under the Skin” by Michel Faber.



BRIANNA KING  
Junior business + entrepreneurship major

WHAT BOOK ARE YOU CURRENTLY READING?  
“China Dolls” by Lisa See.



JEREMY JOHNSON  
Junior creative writing major

WHAT BOOK ARE YOU CURRENTLY READING?  
“Spiking the Sucker Punch” by Robbie Q Telfer.



SHANE O'DONNELL  
Sophomore creative writing major

WHAT BOOK ARE YOU CURRENTLY READING?  
“The Girl in the Spike-Heeled Shoes” by Martin Yoseloff



Lou Foglia THE CHRONICLE



# Local artist puts her mark on Chicago’s art scene



Courtesy EMMY STAR BROWN

Emmy Star Brown creates her marker artwork using items found at flea markets and thrift shops around town.

**SPENCER HALL**  
Arts & Culture Reporter

**EMMY STAR BROWN** is one of Chicago’s rising artists. Throughout the last several years, Brown has made a name for herself on the Chicago art scene by taking other people’s discarded belongings that she finds at thrift shops or flea markets and giving them new life with her extraordinary marker-drawing style.

In her time as a young artist, she has already been sponsored by Sharpie, which led to her creating designs using Sharpie markers for the company’s 2012–2013 national ad campaign. Her work has also been commissioned by Lululemon and Red Bull, and she recently won a contest to design a custom shoe

print for the Chicago-based sneaker company BucketFeet.

The Chronicle spoke with Brown about getting her start as an artist, working with Sharpie and using windowpanes as canvases.

**THE CHRONICLE:** When did you first fall in love with art?

**EMMY STAR BROWN:** I’ve been drawing my whole life. My dad was a middle school art teacher for 35 years, so I grew up around art. My earliest memories are going to restaurants and diners with him and drawing on napkins. A lot of his art revolves around creating sculptures made from found objects. He was always collecting materials and interesting things to build from flea

markets, and that became a big part of my childhood. When I started developing my work, I really wanted to bring that aspect into my art. Shortly after I moved to Ukrainian Village in the city and started collecting frames—window frames and picture frames and any materials that I could reuse in the alleys—it really resonated with me and people were really drawn to it. Once I started showing them and sticking to that one thing, that’s how I really made a name for myself.

Why do you use windows and frames as canvases?

I’m really drawn to the contrast between the modern clean-line work combined with these old, salvaged, rustic frames. The great thing about working with glass is that everything I’m painting, you’re seeing a mirror image of because it’s all done on the backside. Depending on where they’re hung and the placement, sometimes you’ll get a really beautiful shadow and other times you won’t get a shadow at all. I love that aspect of it.

What is it like to be a part Chicago’s booming underground art scene?

It’s awesome. I feel like the Chicago art scene is very small. As time goes on, I feel like everyone is just connected to everyone else somehow, even if it’s just by going to shows or



Courtesy EMMY STAR BROWN

Brown was selected by the sneaker company Bucketfeet to design a customized shoe print for its artist series.

going to Galerie F. It’s really neat. Galerie F, particularly, is awesome because it’s really doing something that other galleries haven’t done, which is representing artwork that is done on the street. They give artists opportunities to boost their careers and get the exposure to reach different audiences. I’ve collaborated with a few other artists and street artists through [Galerie F].

How did your Sharpie sponsorship come about?

In 2012, Sharpie was working through an agency downtown, and the agency was looking for two artists to represent different Sharpie products. It was pure luck. They scouted me to represent them and their Sharpie Metallics. I was chosen to represent them for one full year in their advertising campaign. I was in their ads and commercials for a year, which was incredible exposure. It was a national campaign, so it was the key thing that pushed

me from being this struggling artist to being a full-time artist.

Did that campaign help expose you to a wider fan base?

Totally. I think the average age group for the Metallics was geared toward 13–18 year olds, so I got this huge wave of teenagers who started emailing and texting and sending messages and sending me their artwork constantly. It was really cool to hear their stories and how inspired they were from my work.

How do you describe your process?

For my abstract pattern work, it’s very impulsive. There’s not very much planning. It’s really all about finding a starting point and getting in the zone and going from there. With a lot of my art, I try not to intentionally plan and rather be in the moment with it.

shall@chroniclemail.com

EXPERIENCE THE WORLD OF INSIDIOUS LIKE YOU NEVER HAVE BEFORE

INTO THE FURTHER 4D EXPERIENCE

A promotional image for the movie Insidious: Chapter 3. It features a close-up of a woman's face, looking upwards with a tear on her cheek. The title "INSIDIOUS CHAPTER 3" is prominently displayed in large, stylized letters on the right side of the image.

"INTO THE FURTHER" IS AN IMMERSIVE, INTERACTIVE, 4D EXPERIENCE THAT TAKES GUESTS PHYSICALLY AND VIRTUALLY INTO THE WORLD OF INSIDIOUS: CHAPTER 3.

Enter for your chance to win two tickets to the INTO THE FURTHER 4D EXPERIENCE along with 2 one-day passes to C2E2, April 24-26 at McCormick Place.

Use this link to enter: [tinyurl.com/IntoTheFurtherCC](http://tinyurl.com/IntoTheFurtherCC)

INTO THE FURTHER 4D EXPERIENCE ONLY AT C2E2 APRIL 24-26 AND SEE INSIDIOUS: CHAPTER 3 IN THEATRES EVERYWHERE ON JUNE 5, 2015

UNIVERSAL THE COLUMBIA CHRONICLE

INVITE YOU TO A SPECIAL ADVANCE SCREENING

A screenshot of a search bar interface. The search bar contains the text "Laura Bar". Below the search bar, a list of search results is displayed, including "Laura Barns suicide", "Laura Barns party photos", "Laura Barns passed out video", "Laura Barns boyfriend", "Laura Barns bullied", and "Laura Barns possession".

THIS APRIL, REVENGE COMES ONLINE UNFRIENDED

Stop by the offices of the Columbia Chronicle located at 33 East Congress, Suite 224 • Chicago, IL 60605 for your chance to win a pass for two to the special advance screening on Wednesday, April 15.

Each pass admits two. NO PURCHASE NECESSARY. Employees of all promotional partners and their agencies are not eligible. One pass per person. Screening passes valid strictly for Columbia College Chicago students, staff, and faculty only and are distributed at the discretion of the promotional partner. Those that have received a screening pass or promotional prize within the last 90 days are not eligible.

OPENS NATIONWIDE APRIL 17



*It Belongs to that Peasant Girl!*  
*The End*



*A pen that writes on glass changes the story.*





# TOP 5



**Alexander Aghayere** Graphic Designer

## REASONS I WEAR HEADPHONES

**People are loud:** People just don't know how loud they really are. It's gotten to the point that if I don't have my headphones on, I'm listening to loud, obnoxious yelps from basic humans frolicking down State Street. I'm over it.

**Music is the greatest:** I need music; it makes the regular minutes in my day peaceful, or at least somewhat entertaining. It keeps me upbeat and alert throughout the day, and my headphones make it sound the best!

**Great for creation:** When you're trying to write, paint, draw or do any creative exercise, music gets you into a good rhythm. I've made many art pieces that were heavily influenced by what kind of music I was listening to, and it's always cool to see the result. I deeply believe there is a connection to the tempo of visual arts like painting and music. Artists like Archibald Motley and even Jackson Pollock made many connections with music throughout their works, many of which they are most famous for now.

**Shading low-lives:** It's unavoidable—there will always be people that eat at your nerves. But I'm grown, so I'm not interested in stupid, meaningless confrontations. Headphones are great for avoiding conflict, and if used skillfully, they can be successfully bogus. Picture this: Your main enemy is coming up from behind you to catch the elevator and yells for you to hold it. Naturally you don't want to hold the elevator and so headphones play as great alibis for moral negligence.

**Winter is rough:** Ear muffs aren't for me, and ear buds hurt my ears when I have a hat over them, but at the same time winters are rough in these parts. I've found that headphones work well for warmth and muffling outside noise (see No. 1). But, providing some music to go with the polar vortex simultaneously helps us survive every winter.



**Andrea Cannon** Senior Graphic Designer

## THINGS THAT GET MY TEARS FLOWING

**"50 First Dates":** I know that "50 First Dates" is a comedy but it happens to be one of my go-to cry movies. It is one of my favorite films that I can watch again and again, even though it puts me through emotional turmoil. I start to tear up every single time I watch it. Each time Drew Barrymore says, "I dream about you almost every night," I turn into a giant sobbing mess.

**The Ending to "Mass Effect 3":** The "Mass Effect" series is one of the most cinematic and engaging video game franchises on the market. I grew very attached to the characters that I went on these galactic adventures with. While playing through the last battle, I got so worked up knowing that everything would soon be over that I actually started to cry. After I finally won, my face was in a full waterfall effect from the last cut scene until the credits rolled.

**"Dead Poets Society":** I gauge my favorite movies by how much and how often they make me cry. "Dead Poets Society" was the first movie to make me cry in the middle of class in high school, and it continues to do so to this day. In addition to being a beautiful, well-written story, the last half hour of the movie is just a roller coaster of emotions for me.

**Disney's "Feast":** This short film by Disney currently holds the world record for making me cry the fastest at five seconds. Honestly, if you put a dog in any movie, then there is an 85 percent chance that I will cry by the end of that movie. Take it from a master—sometimes it's impossible to regain composure in the middle of a packed movie theater, and you have to have #noshame and let those tears flow.

**YouTubeing "Sad Movie Scene Compilations":** This is a given, but if you are ever frustrated at the world, try this trick: Go to YouTube and search for sad movie scene compilations. You will be in the fetal position within 20 seconds.



**Cassidy Johnson** Graphic Designer

## REASONS CHANDLER BING IS MY SPIRIT ANIMAL

**His one-liners:** Could he BE any funnier? Chandler's sarcasm is the highlight of each episode of "Friends." His witty humor and quick response to almost any situation is something to be truly admired. His outlook on sarcasm and life really resonates with me: "I'm not great at the advice; Can I interest you in a sarcastic comment?" I'd like to think I possess some of his wonderful sarcastic tendencies.

**He knows how to enjoy good food:** We share the same outlook on delicious food: "I'm full, and yet I know if I stop eating this, I'll regret it." He said this about a pie he and Rachel found in the hallway that got delivered to his door by accident. I know that when something tastes really good, especially something sweet, I tend to overdo it. I figure, I may never eat something this delicious ever again, so I should probably eat as much of it as I can.

**He has a creative career:** He quit his statistical analysis and data reconfiguration job to follow his dream of being in advertising. Coming from a small town, it wasn't really the norm to leave home and chase an artistic career, but here I am. I also really appreciate his hilariously simple advertising pitches, such as "Pants. Like shorts, but longer."

**He knows how to relax:** "I've had a very long, hard day," he said when Monica walked in on him taking a bath. At first he was skeptical about taking baths, but she convinced him, and he realized what he'd been missing out on. We both know there is a time for work and a time for taking a nice long bath.

**He's "hopeless and awkward and desperate for love":** We're both just hopeless romantics trying to make it out of the battlefield of love alive. We've dated people we knew were wrong for us, more than likely in the interest of not being alone. He eventually ends up with Monica, though, and I hope to find a love like theirs one day.

### NOT SAFE FOR WORK

YOUR ONLINE TIME WASTERS OF THE WEEK



#### BLOG: "Scouting NY"

"Scouting NY" is a blog run by movie location scout Nick Carr that documents all his scouting adventures—pictures included—across New York City. Carr claims his job is to "stare at the city," and he does so through the lens of his camera. The site's boxy, grid-like layout using bold headlines paired with complementary photos makes Carr's blog pretty easy to understand. He includes lots of helpful information within the captions of his posts, so film kids, add this one to your bookmarks.

Check it out at: [www.scoutingny.com](http://www.scoutingny.com)



#### VIDEO: "Sesame Street: Game of Chairs (Game of Thrones Parody)"

In a "Game of Thrones" parody clip published to YouTube April 6, residents of Sesame Street compete in a "Game of Chairs"—musical chairs—to become the king or queen of Jesteros. After a scarily accurate theme song, the video makes a plethora of "Thrones" references for real life fans including Grover Bluejoy, a red woman puppet and a "mommy" of dragons. "Game of Thrones" fans can ease the inevitable anxiety left by April 12's Season 5 premiere with this lighthearted parody.

Check it out at: [www.youtube.com/user/SesameStreet](http://www.youtube.com/user/SesameStreet)

## FEATURED PHOTO



Kelly Wenzel THE CHRONICLE

Luke Wade, a Texas-native singer-songwriter who made it to the Top 5 on NBC's hit show "The Voice," played original songs before a crowded audience on April 7 at Chicago City Winery, 1200 W. Randolph St. Wade said he turned to music after an accident that left him blind in one eye. After joining a band and writing his own songs, he decided pursuing music was the right path for him, and now regularly writes songs that take a look at his personal life.



# REVIEWS

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!

—ratings

## SCREEN



**“The Walking Dead” season 5**  
“The Walking Dead” wrapped up season 5 with a literal bang. This season reminded viewers that although everyone is living in a post-apocalyptic world full of zombies, mankind will always be the biggest threat. The series ended with another cliffhanger. — **N. Cooper**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



**“Trouble” by TV on the Radio**  
TV on the Radio debuted the music video for its newest single, “Trouble,” on April 8. The video features a series of melancholy portrait-like shots of strangers, accompanied by mediocre, cliché lyrics echoing in the background, making it painful to watch. — **M. Green**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



**“Last Week Tonight” with John Oliver**  
The April 5 episode of John Oliver's weekly satirical news wrap-up featured a damning segment about the NSA surveillance debate in the U.S. Oliver discussed the visibility of the issue in the mainstream media today with Edward Snowden. — **M. Green**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



**“The Jinx: The Life and Deaths of Robert Durst”**  
HBO's latest true-crime series is a gripping story that documents the trail of bodies that follows Robert Durst, a wealthy heir and all-around sketchy individual. The story breaks the fourth wall in its concluding episode where he is arrested. — **M. Green**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!

## APPS & TECH



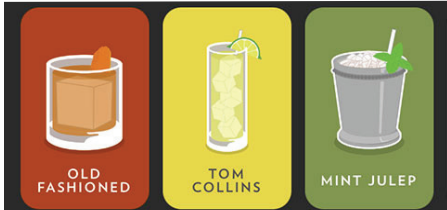
**Diverse Emojis**  
With the latest iPhone update, users can now send diverse emojis to each other. Covering most shades of the human race, the emojis give my conversations an ethnic flare. Also, the gold emojis are a nice addition for a neutral portrayal of humans. — **K. Davis**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



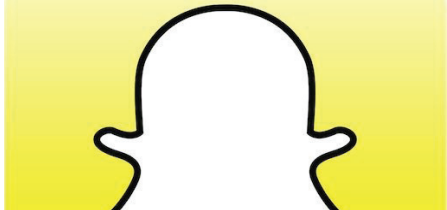
**Periscope**  
Periscope is a new app for Twitter that allows users to post live videos on the spot. Similar to the new app Meerkat, which is also a live video streaming service for Twitter, Periscope allows users to replay any video they choose, making it ideal for citizen journalists. — **S. Hall**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



**Highball update**  
Highball, an app that allows users to collect and share cocktail recipes, just got an update April 7. Users can choose ingredients, descriptions and share their findings on their favorite social networks, making it a great app for those who like tasty beverages. — **K. Davis**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



**Snapchat update**  
In the latest Snapchat update, emojis are popping up next to my friends' names, but I am not sure what emojis have to do with them. I'm not an avid snapper, but I'd like to know why Snapchat thinks my coworker needs a suggestive emoji. — **J. Hinchcliffe**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!

## MUSIC



**Future Hearts by All Time Low**  
All Time Low's new album is a throwback to high school days. Although this new album is catchy, it's too similar to the music they released in 2009, making it hard to stand. I grew up and it's concerning that they haven't changed at all. — **K. Davis**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



**New Glow by Matt and Kim**  
The mix of indie-pop, hip-hop and EDM on the Brooklyn duo's fifth album can make anyone want to throw a geeky dance party. But maybe it is time for the duo to try something besides high-energy, party-playlist anthems. Then again, their goal has been to pump up the crowd. — **L. Kostiuik**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



**My House by Flo Rida**  
With corny lyrics and bad pop beats, Flo Rida proves once again that he cannot make good music. Not one song on this album is worth listening to. If I was a 10-year-old girl, I might be interested, but at this point, I won't be giving this album another chance. — **K. Davis**

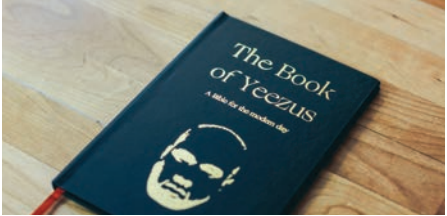
Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



**“Sparks” by Hilary Duff**  
After the snoozefest that was Duff's “Chasing the Sun,” I had little faith in her upcoming album. Her newest single, co-written by Tove Lo, has re-ignited my excitement in all its whistling glory. It's catchy, seductive and mature. Duff is back! — **J. Wittich**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!

## PRINT



**“Book of Yeezus”**  
A new version of the Bible that replaces God's name with Kayne West's stage name is now available for sale on Etsy. The creators of the book said this generation needed a superstar, so they created the book for the infamously pompous rapper. It's hilarious. — **B. Martinez**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



**“Hillary Clinton to announce presidential campaign Sunday”**  
In an April 10 Chicago Tribune article, it is reported that Hilary Clinton will run for president in the 2016 election. Running for the Democrat party, Clinton would be the first female U.S. president if elected. — **K. Davis**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!

## RANDOM



**Temporary metallic tattoos**  
There have been some hot new accessories around campus this spring, and this one will continue through summer. These metallic tattoos come in gold and silver, making them the perfect accessories to wear to summer music festivals or for a day at the beach. — **B. Martinez**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!



**Maruchan bowl**  
Being a broke college student means Ramen noodle dinners are plentiful. Maruchan Bowls are more flavorful, though. Sure, the additive packets contain dried out veggies and shrimp, but these bowls make my poorest nights not so bad. — **N. Craig**

Uhmmm, WTF? No— just... no. It's whatever. I can dig it. YAAASS!





CAMPUS EDITORIAL

NATIONAL EDITORIAL

# Columbia’s strategic sham

**FOLLOWING THE CONCLUSION** of a two-week feedback phase intended to give the college community a chance to offer input on the recently released Strategic Plan, there seems to be one group whose voice is decidedly absent from the discussion.

Students—the group whose input should be valued above all—posted little feedback to Civic Commons, begging the question: Does student input even matter? The administration has made small attempts at encouraging student input, but the great divide that lies between students and higher-ups has widened and will only continue to do so—particularly with the impending creation of more administrative positions. Laden with corporate jargon, the plan is hard to decipher, leaving students to stumble through a lengthy document that affects them directly.

The Strategic Plan outlines the addition of six new positions to the administrative roster including a Vice Provost of Global Education, a Dean of Graduate Studies, a Vice Provost of Online Education, an Associate Vice President of Enrollment Services, a Vice President of Strategic Marketing and Communications and a Vice President of Diversity, Equity and Inclusion.

More vice presidents, deans and provosts only mean more six-figure salaries, more bureaucratic division within the college’s leadership and more expensive search committees seeking out strangers to lead the college. Students seem unaware of the effect these new positions have had and will have on them, though. And if students are aware, few are speaking up.

Administrators have inconsiderately thrown this draft of the Strategic Plan at students and faculty—as it arrived over Spring Break among the stresses of registration and midterms—with no answers to the many questions it raises. Moderators on the Civic Commons site have remained silent, only taking time to thank participants for their “insightful” and “thoughtful” comments.

The transparency of the administration has only become more opaque. The plan lacks specificity and does not actually define the problems the college is facing, only the goals it hopes to achieve. The language is deliberately vague, allowing space for behind-the-scenes action to be taken, actions that have already been met with criticism and resentment.

The administration is relying upon what little trust it has built with students and faculty to carry the Strategic Plan through to the finish, and though few seem game, this tenuous trust seems like it may be enough as students remain silent.

The student body should demand more from an administration that is only looking to the future of the college and not its current state. If the administration truly wants to create a brighter horizon for Columbia, it would recognize the value of the current students’ concerns and understand that additional administrative positions will do nothing for students but further isolate them from the college.

Addressing the needs of current students builds better relationships and connections that would certainly benefit future students.

More administrative positions only take away from students and the connections they have with faculty. Students have little to no interaction with administration; the administration is not active in the lives of the students in the way faculty is. The idea that students would benefit from more vice presidents and provosts is a sham—especially given that these new vice presidents and provosts will not be selected by students, but by firms looking out for the best interests of the business of the college and not the students of the college. Not to mention the money it takes to pay for these new positions.

The administration is certainly hoping to address the growth and sustainability of Columbia in the Strategic Plan, but have—whether on purpose or not—diminished and excluded the voice of its students.

# Laws discriminating against transgenders will not be tolerated

**PRIOR TO REWRITES** and amendments, the recent religious freedom laws enacted in Indiana and Arkansas posed a real threat to the LGBTQ community. The legislation essentially legalized discrimination on the basis of religious beliefs. Though the appropriate changes were made following intense backlash, the fight for equality and human rights continues as more than six states move forward with bills that discriminate against the transgender community.

Bills being circulated in state legislatures such as Texas and Florida would restrict individuals to using the restroom of their biological sex rather than their gender identity—essentially forcing transgender people into restrooms where they do not feel safe or comfortable.

Some of the bills are designated for educational environments such as elementary schools, but others include any public space that is divided by sex (such as locker rooms and bathrooms). Certain bills—such as those in South Carolina and Connecticut—go as far as allowing insurance companies to deny services to transgender people.

Society has made progress toward treating LGBTQ individuals as equals, but regressive politics popping up across the country only

reinforce the need to support and protect the human rights many are still being denied.

The bigots proposing and writing these bills do not realize or care about the dangerous effects these laws may have on transgender individuals. Proponents of the bills argue that, at least in an elementary school, students are too young to comprehend anything as “complicated” or “confusing” as gender identity. Arguments are also made that it is better to have students use the bathrooms of the sex they were born with for the safety and benefit of all children.

This line of thinking is inherently flawed and incredibly misguided, though.

Transgender individuals are far more likely than cisgender individuals—those who identify with the sex they were born with—to be bullied and victimized in bathrooms. The “threats” that transgenders supposedly pose to others is simply another petty and absurd argument for legislation that oppresses the expression of gender identity.

Education that is all-inclusive, in-depth and free from the typical gender binaries that are imposed upon children from a young age would help those who think gender identity is complicated or confusing better comprehend

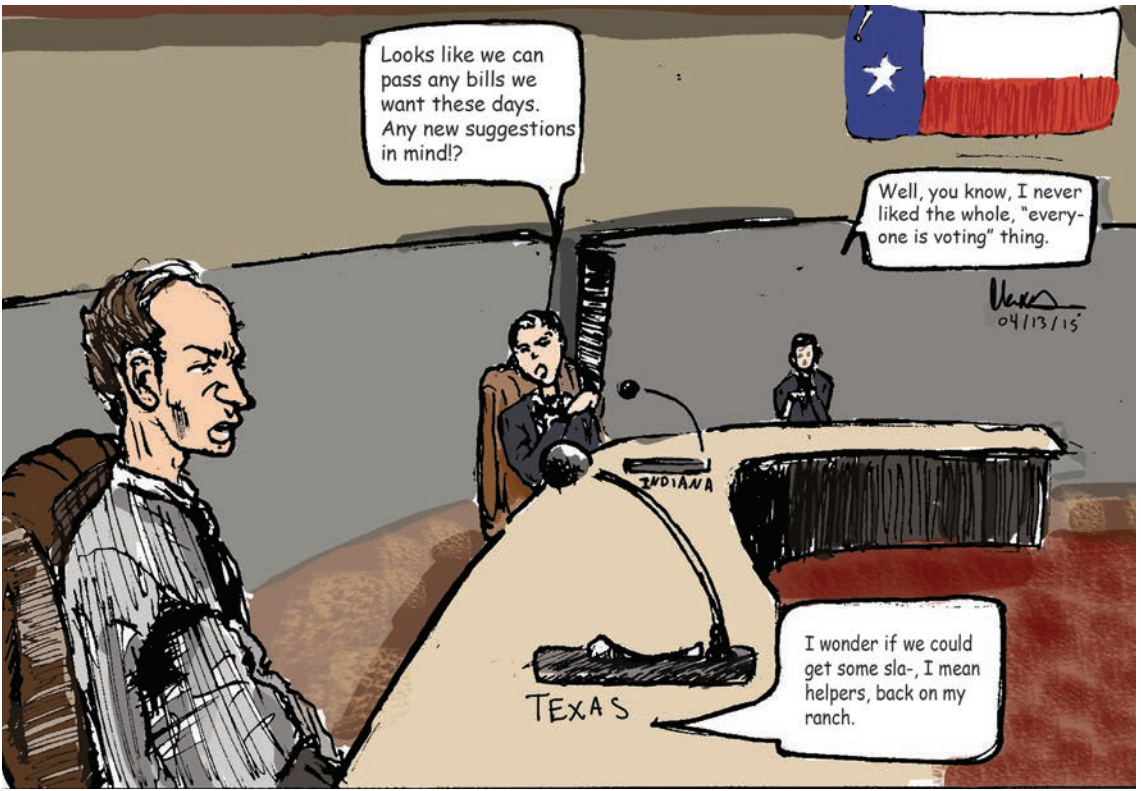
and accept their fellow humans. Allowing students to understand and explore the possibilities of gender identity at a young age better equips them for the ever-changing world.

Rather than moving forward with these grossly discriminatory bills, states should follow in the footsteps of California’s School Success and Opportunity act. The law is the exact opposite of what has been coined “bathroom bully” legislature. The law allows students to not only use the bathrooms that correspond with their gender identity, but also the sports teams.

It is the threat of ignorant religious and political holdouts that keep transgender people from being able to express themselves fully, even if that expression is as simple as what bathroom they use. And it is these ignorant individuals who keep the U.S. from evolving into a society that is able to offer equality to all of its citizens, regardless of their race, gender, color, religion and so on.

It is one thing to cling to the comfort of what the world used to be because change is frightening and often difficult to accept, but when the need to stick to tradition takes away an individual’s humanity, it cannot and should not be tolerated.

EDITORIAL CARTOON



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Did you catch a mistake, think we could have covered a story better or have strong beliefs about an issue that faces all of us here at Columbia?

Why not write a letter to the editor? At the bottom of Page 2, you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board



# Columbia students, faculty worth the fight



**CAITLIN LOONEY**  
Opinions Editor

I TRANSFERRED TO Columbia with one goal: graduate. After attending a claustrophobic conservatory program in Seattle and a community college in Southern California where I was going nowhere fast, I just needed to finish getting a degree and Columbia was my last resort—in hindsight, not the mentality one should have going into college.

Though I arrived with the credits of a sophomore and scored high on the COMPASS test, I was instructed to take classes typically reserved for freshmen. Halfway through my first semester at the college, I received a call from an advisor informing me that the credits I had brought with me from previous institutions had “finally”

transferred, meaning all of my then-current classes would be designated as electives and would not move me any closer to graduation.

I came to Columbia embittered—the education industrial complex and the insurmountable debt I had already incurred only served to entirely dishearten me. The revelation that I had spent an entire semester taking classes I did not need or that did not help me grow artistically left me feeling stunted and resentful, only adding to the feeling of disillusionment I already carried with me.

get anything done was exhausting and futile. After the Counseling Services higher-ups assessed my adequate level of “need” for counseling in my second semester, the counselor I was assigned to offered little to no help—save for an empathetic smile and a consent form that allowed her to use my sessions in her dissertation. Whether college advisors were too busy or too disconnected from students to care, it was never a resource I returned to—though the college’s many resources were one of the reasons I chose to attend.

uals—who work tirelessly to make Columbia the college it should be—only suffer under the new administration and its high-minded ideas for the future of the college.

No administrator has ever helped guide me in my education at Columbia. No administrator has ever counseled me on what classes to take or how to deal with life in the art world. No administrator has ever listened to my concerns about my art or my education. No administrator has ever collaborated with me to create work that I am proud of or helped me make crucial con-

above and beyond in its duties for me, even in the face of an administration that looms like an ominous specter, only appearing when it’s time to talk business.

The administration values Columbia’s students and faculty by their expendability. This fact has never been more apparent than in the recent actions of the administration and in the draft of the Strategic Plan—the latter of which is couched in the fluffy promises of a student center and improved curricula to trick students into thinking it’s about “them” and not actually about meeting the bottom line.

It may not be the administrators’ job to lead students by the hand through their time at college, but it is ignorant to think it views students as anything other than profit centers in the business of education. I have never once felt the administration views me, or my fellow students, as individuals worth listening to or worth fighting for.

As the administration moves forward with its plans, I urge students to pay attention and speak up. Complacency and apathy are our greatest weaknesses when students are more than capable of effecting positive change.

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## The administration values Columbia’s students and faculty by their expendability.

The first year was hard. I was an older student surrounded by much younger students in the dorms, since I had not had the time or resources to find housing prior to starting at the college. The fact that I was taking useless classes filled me with apathy and I had a very hard time finding friends in a campus where I felt increasingly disconnected as time went on.

Maneuvering against the bureaucracy of Res Life in order to

That said, Columbia changed my life for the better. It was at the end of my first year at the college when I realized the hundreds upon thousands of dollars I was spending just to get a piece of paper was going to be worth it.

The college’s faculty and students—the unsung, underappreciated heroes—are why I will be proud to carry a degree in Comedy Writing and Performance from Columbia. And yet, these individ-

nections in my field of study. No administrator has ever attended any of my performances or classes. No administrator has ever shown any interest in me as a student or as a human. No administrator has ever encouraged me to honor my truth and discover my voice.

But Columbia’s astounding faculty—with some exceptions—and its impressive student body—when it applies itself—have done all of this and more. The college has gone

## Do you think the administration has the college’s best interest at heart?

### STUDENT POLL



I don’t know if I’m mistaken, but maybe there’s been some distrust or negative sentiment towards the choices they’ve been making. So I want to say yes because as the administration they should, but the waters are shaky.

**Brendon Perdakis** sophomore cinema art + science major



Yes, but on the other hand, I don’t know too much about what’s going on. However, I definitely want to know though.

**Laura Kondourajian** junior radio major



The administration could do better because certain departments do get more money than other departments, like the film department gets a lot of the money. Things have changed since I have been there, but they still need some work.

**Jamal Herrington** junior business & entrepreneurship major

# Prominent commencement speakers, honorary degrees invaluable to college



**KYRA SENESE**  
Managing Editor

AS THE SPRING 2015 Semester comes to an end, students, faculty and staff are buzzing about this year’s commencement ceremonies, which are set for May 16 and 17.

While neighboring colleges tout celebrated honorary degree recipients and revered commencement speakers, Columbia has yet to announce this year’s speakers or degree recipients.

Kanye West, who did not graduate from Columbia despite many rumors but whose late mother was formerly employed at the college, will be awarded an honorary doctorate from the School of the Art Institute of Chicago at its May

11 commencement ceremony, according to a March 17 Chicago Tribune report.

Similarly, hip-hop artist Common, a Columbia alumnus who recently won an Academy Award alongside John Legend in the category Best Original Song for “Glory” from the film “Selma,” was recruited to deliver the commencement address for City Colleges of Chicago on May 2, according to a March 27 Crain’s Chicago Business article.

From composer Duke Ellington to poet Maya Angelou to eight-time Grammy winners Earth, Wind & Fire, Columbia has lauded its fair share of acclaimed speakers and honorary degree recipients in the past.

However, it seems that the college is now only bringing in lower-ranking names of local artists and business affiliates that mean more to the school’s administrators than to current students or alumni.

What the college’s higher-ups may have failed to realize is that being able to tout those celebrated honorary degree recipients and commencement speakers sends the kind of message that not only impresses current students and encourages positive vibes among

alumni, but also reassures and inspires potential incoming freshmen and transfer students.

Seeing that such talents—including blues artist Buddy Guy, renowned journalist Dan Rather and recording artist Dionne Warwick—value an honorary degree from Columbia tells incoming students that this institution of higher learning is not only one that is going to prepare them for success in their respective creative fields, but it is also an institution that has garnered respect from talented professionals who have already seen their fair share of success.

This year, film director Christopher Nolan will address graduates at Princeton University, Denzel Washington will speak at Dillard University and Matthew McConaughey will address graduates at the University of Houston, according to an April 3 CNN report.

Inviting such prominent speakers to a commencement ceremony is often paid for by the college requesting the visit. The cost is often exorbitant—McConaughey’s May 15 appearance at U of H will cost the university \$135,000, according to CNN.

And while Columbia may be operating under a deficit, there is

no reason comedian Stephen Colbert, who got his start in Chicago, should be speaking at Wake Forest University in North Carolina as opposed to Columbia.

But the looming decline in prominence of the school’s commencement speakers and degree recipients is just one of many opportunities the college—especially the Office of Development/Alumni Relations headed by Vice President of Development Jon Stern—has missed.

Bringing in top-ranking names from comedians to journalists to filmmakers should be considered a worthy effort to be pursued by an arts college, especially one that desperately needs to up its enrollment numbers.

The cost of attracting prominent professionals to speak at Columbia could exceed \$100,000, but the money spent bringing noteworthy speakers to a commencement ceremony is donated back to the college almost immediately—assuming the school’s administrators approach and interact with their guests in such a way that they will want to work with the college again in the future.

Missing out on hosting notable speakers is not just a loss in ex-

citement among graduates hoping to hear from a famous person as they accept their diplomas. It is yet another fundraising opportunity the college has failed to secure.

For 10 years, Columbia hosted an event series called Conversations in the Arts, which invited successful creative professionals to speak at the college and give students insight into their respective industries.

Some of the esteemed guests included former “Saturday Night Live” comedian Horatio Sanz and the late Joan Rivers, who were Columbia’s final CITA guests last year, and such speakers offer valuable insight to students, especially considering the college’s relatively new comedy studies program. But the college did not offer the event this year.

As the college’s recently released draft of the Strategic Plan indicates, Columbia is in the middle of a major transition and will be for the foreseeable future, but reconfiguring the college’s budget should not mean punishing students for the college’s failure to make the most of its talented alumni and lacking fundraising abilities.

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# Emanuel reelected, Garcia claims ‘It’s not the end’



Lou Foglia THE CHRONICLE

Mayor Rahm Emanuel speaks to his supporters at Chicago Plumbers Hall, 1340 W. Washington Blvd., after being reelected April 7. Emanuel and challenger Jesus “Chuy” Garcia were forced into Chicago’s first mayoral runoff election after Emanuel failed to secure 50 percent of the vote.

**NATALIE CRAIG  
& SARAH MARTINSON**  
Managing Editor & Metro Reporter

**MAYOR RAHM EMANUEL** was reelected April 7 after a six-week standoff with Cook County Commissioner Jesus “Chuy” Garcia. The two had been locked in a heated campaign battle featuring dueling political ads that ultimately may have determined the election

since Feb. 24, when Emanuel’s failure to achieve more than 50 percent of the vote in the general election sparked Chicago’s first-ever mayoral runoff election. Emanuel achieved 56.18 percent of the vote April 7, compared to Garcia’s 43.82 percent, according to the Chicago Election Board Commissioners’ website. Emanuel’s supporters gathered at Plumbers Hall, 1340 W. Wash-

ington Blvd., while dancing to a cover of Bruno Mars’ “Uptown Funk.” After Emanuel’s win was announced, the crowd chanted “four more years.” City Clerk Susana Mendoza was the first of the mayor’s long-term supporters to congratulate him on stage. “Wow, Chicago. Thanks to you, what a campaign it has been,” Mendoza said. “We are working not just

for a candidate, but for the future of Chicago.” Emanuel walked onto the stage holding hands with his two daughters, Leah and Ilana, greeted his wife, Amy Rule, with a kiss and gave the audience a wave. “To all the voters, I want to thank you for putting me through my paces,” Emanuel said to the crowd of supporters. “I will be a better mayor because of that. I will carry your

voices, your concerns.” Emanuel first took office as mayor in 2011. For the next four years, Emanuel plans to tackle issues regarding increasing economic development in low income areas, education, energy and sustainability, immigration and public safety, according to ChicagoTogether.org, Emanuel’s campaign website. » [SEE ELECTION, PG. 39](#)

## Church of Scientology of Chicago relocating facility to Printer’s Row

**SARAH MARTINSON**  
Metro Reporter

**THE CHURCH OF** Scientology of Chicago, also known as the Hubbard Dianetics Foundation, located at 3011 N. Lincoln Ave. in Lakeview, is relocating to a 50,000-square-foot, six-story building on Printer’s Row at 650 S. Clark St. The Church of Scientology of Chicago opened its original facility on Lincoln Avenue in 1974. The church will continue to operate out of its current location until renovations to the Clark Street location between Polk and Harrison streets are completed, said Rebecca Cusano, director of public relations for the Church of Scientology of Chicago in an emailed statement. Cusano has been a member of the church for 23 years. Renovations to the new location are expected to be completed at the beginning of 2016, Cusano said. The church’s official grand opening date has not yet been decided, she said. The Church of Scientology originally bought the building on Printer’s Row about 10 years ago, said the Rev. Ted Curtis of Grace Place

Episcopal Church of Chicago in an emailed statement. Cusano said the Church of Scientology did not immediately relocate because her organization wanted to preserve the original architecture of the new location by working with city inspectors and the fire department to prevent potential damage to the structure, which has taken time to do. She said the church chose to relocate the building to Printer’s Row because of the historical draw of the architecture. According to the Church of Scientology’s website, historical preservation of buildings is one the church’s global social betterment and humanitarian programs. Other programs include rehabilitation for drug abusers and convicts. The Rev. Paul Huesing of Old St. Mary’s Catholic Church, 1500 S. Michigan Ave., said he did not have any concerns about a Scientology church moving to Printer’s Row and being so near to his church, which was the first Catholic one built in Chicago in 1833. “Scientology has a lot of controversy surrounding it,” Huesing said. “But you can’t forbid someone from opening a church or place of wor-



Nohemi Rosales THE CHRONICLE

The Church of Scientology’s sole Illinois facility, located at 3011 N. Lincoln Ave., is relocating to a 50,000-square-foot, six-story building at 650 S. Clark St. on Printer’s Row. ship because we live in a country that has freedom of religion.” L. Ron Hubbard, an American science fiction writer, founded Scientology in 1952. He based the religion on his self-help book titled, “Dianetics,” published in 1950. According to the Church of Scientology’s website, “Scientology is a religion that offers a precise path leading to a complete and certain understanding of one’s true spiritual nature and one’s relationship to self, family, groups, mankind, all life forms, the material universe, the spiritual universe and the Supreme Being.” Recently, HBO released “Going Clear,” a documentary directed by Academy Award-winning director Alex Gibney that profiles eight former Scientologists who scathingly criticized the religion. The former Scientologists in the documentary criticized the church for being manipulative and abusive to its members and misleading in the representation of its views. The Rev. Curtis said he has always warned his patrons to be careful when exploring any groups, especially those that are easy to join and hard to leave. Scott Paeth, an associate professor of religious studies at DePaul University, said the criticism Scientology has received is not uncommon. » [SEE SCIENTOLOGY, PG. 39](#)



# THE CHI-TOWN LOWDOWN

NATALIE CRAIG MANAGING EDITOR

## Mayor Rahm Emanuel shows gratitude during runoff election

**I GOT TO** Mayor Rahm Emanuel's election camp around 5 p.m. at the Chicago Journeymen Plumbers Hall, 1340 W. Washington Blvd. April 7 to witness Chicago's first-ever mayoral runoff election.

As I entered the building, Emanuel supporters handed me a press pass and showed me to a room filled with news cameras, an empty stage and a large banner that read, "Rahm for Chicago."

I walked past City Clerk Susana Mendoza, one of the only prominent Chicago figures I saw at the camp socializing with supporters well before the polls closed.

Broadcast news reporters from local TV stations were preparing to go live as their producers handed them microphones and adjusted LED lights shining down on them. Print journalists from the Chicago Sun-Times and other newspapers crowded around two long tables in the back of the room with their laptops out as they refreshed news sites and poll numbers.

I expected to see a plethora of people gathered on the dance floor toasting and cheering pending the excitement of a runoff election.

However, the dance floor was empty. I thought I might run into Emanuel as he shook hands and took pictures with his crowd of supporters before the polls closed. But Emanuel wasn't there. Someone at the camp told me he would not show up until everything was said and done because he wants his entrance to be grand, with all eyes on him.

I have been writing about the mayor for almost a year now, but I have never had the chance to speak with him or meet him in person. I was not even sure if I liked him or not based on the things I have heard, but I gathered that I would have an opinion of his character after attending his party.

A band assembled as supporters trickled into the room. Although the crowd was still small, the band began playing and an older man and woman wearing shirts that said "Rahm love" danced together.

Supporters completely filled the room by 7 p.m. as the polls closed and the numbers began rolling in. The crowd, full of different ethnicities, backgrounds, neighborhoods and cultures, danced and cheered for Emanuel as though he was their



best friend or relative, surely not the harsh and cold man that Chicagoans describe as their mayor.

After waiting four hours for Emanuel, he finally arrived. Although I thought he would come off as entitled and would brush off his tense rivalry with challenger Jesus "Chuy" Garcia like it was nothing, he seemed thankful as if a weight was lifted off his shoulders.

Emanuel smiled uncontrollably as he waited for the roaring crowd to silence. He admitted to his mistakes and told attendees about his future plans for Chicago. He thanked the crowd repeatedly for reelecting him. It appears that Emanuel has turned over a new leaf for a second term, but will it last?

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## NOTABLE *native*

TRICIA MARTINEZ

Occupation: Entrepreneur Neighborhood: West Loop



Courtesy TRICIA MARTINEZ

SARAH MARTINSON

Metro Reporter

**WOMEN HAVE THE** ability to create the most change in their communities, according to Tricia Martinez, founder and CEO of SHIFT, a web and mobile platform that allows users to send money to women in third-world countries.

Since Martinez started college, she was concerned about poverty in third-world countries and how she could help reduce it. When she learned through her research the important role women play in shaping their communities, she realized she needed to put money in the hands of women in poorer countries, which led her to founding her mobile platform SHIFT.

Before she founded SHIFT, Martinez received her bachelor's degree in public policy at DePaul University and her master's degree in public policy at the University of Chicago. She also worked for various tech startups in the city focused on social entrepreneurship.

The Chronicle spoke with Martinez about poverty, being a global citizen and how empowering women can build strong communities.

**THE CHRONICLE:** How did you transition into the tech startup industry from public policy?

**TRICIA MARTINEZ:** I got into [public] policy because I thought the best way to help people was by creating new policies, but I was turned off by how the public sector works because it's so slow to change because there's a lack of innovation. I started taking classes at Booth, U of C's business school, and I discovered social entrepreneurship. I always saw myself as a business-oriented person, and putting social impact and business together [became] my new passion.

**What lead to the founding of SHIFT?**

When I was at U of C, I became really excited about the concept of innovating financial services because I have always believed in order for someone's life to change, they need access to money. Having capital is the number one priority to alleviate any type of poverty. In one of my classes I learned about uncon-

ditional cash transfers—giving cash to individuals with no strings attached and allowing them to use it for whatever they need to improve their lives rather than giving them aid like food or healthcare services. Research indicates that it's extremely effective. None of it's wasted and all these positive outcomes come from it. This is a proven model. There is so much data indicating how effective it is. That's really when the idea [for SHIFT] began.

**Why does your company focus solely on investing in women?**

Women are the ones that can create the most impact. Studies indicate that when you invest in a woman, you are essentially investing in her community. In developing communities, women are the ones spending their money on their children and their businesses. Often you see husbands and men putting [money] toward the wrong things.

**What stage is SHIFT in now?**

We finished a pilot program testing money transfers with the company's platform in Uganda. We set up mobile money accounts for 100 Ugandans and tested SHIFT's platform to find out how to help the women the most. Now that we've tested the platform and know that it works, we can start raising funds to expand the company by bringing the platform to other countries.

**What was the response of the women in Uganda?**

They were so appreciative and they kept telling me, "You saved my life." It was \$100—in the U.S. that's like pocket change. Thinking about the \$200 we gave to each woman for the rest of her life, you can change someone's life. How crazy is that?

**Where do you see SHIFT in 10 years?**

In 10 years, I would like us to be in every single country where there is a woman in extreme poverty. I hope we are everywhere and that cash transfers have the potential to be in the hands of every woman that needs it.

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## FEATURED PHOTO



Nohemi Rosales THE CHRONICLE

The National Center for Lesbian Rights, located at 3656 N. Halsted St., hosted a rally on April 9 to ban gay conversion therapy, as part of the center's #Born-Perfect campaign. Guest speaker Joy Messinger, deputy director for the Illinois Caucus for Adolescent Health, shared why she opposes gay conversion therapy.



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# Petition fights stray animal hold ordinance in Chicago

**BIANCA MARTINEZ**

Metro Reporter

**THE CITY OF** Chicago's Animal Care and Control Department passed an ordinance in November 2014 that limits the number of days it holds stray dogs and cats that do not have proper identification.

Under the ordinance, animals brought to the center without a microchip or other form of identification will be kept for three days instead of the previous five-day hold before they can be adopted or transferred to a rescue group. An animal with a microchip, nametag or a city dog license, however, can stay at the shelter for up to seven days, according to the ordinance.

Although many support the ordinance, there are still shelters and Chicagoans who oppose it.

A petition that was launched in March on Change.org to revisit the measure that reduces the stray hold time for dogs and cats in Chicago has gained more than 11,000 of its 15,000-signature goal, as of press time.

Ann Markham, director of adoption for the Lake Shore Animal Shelter, said she is completely opposed to the ordinance.

"I really believe these animals, especially dogs, should have an opportunity of at least seven days for their owners to find them," Markham said. "How many of these animals can [a shelter] absorb?"



Kaitlin Hetterscheidt THE CHRONICLE

A Change.org petition was launched in March challenging the November 2014 stray hold ordinance affecting Chicago's Animal Care and Control Department that limits the number of days stray animals will be held. The center will now only hold animals for a maximum of three days, unless they arrive with identification.

That would be my main question."

Markham said she questions whether the animals that stay three days at the pound are being put into shelters. She does not see the measure saving lives, but instead thinks animals may be euthanized after the three-day hold ends.

Brad Powers, assistant to the director at Chicago's Animal Care and Control Department, said in an emailed statement that the department is working to educate pet owners on safe practices for their pets. This includes educating pet owners about the importance of pet microchips and tagging. The center provides pet owners with

microchips and city dog tag licenses through low-cost vaccine clinics, which are hosted in the shelter and throughout the city. The center has recently scheduled a free microchip event on April 23 at the Original Rainbow Cone, 9225 S. Western Ave.

Powers said the center could schedule up to three free microchip events throughout the summer.

Powers said in addition to the center's partnership with the Humane Society of the United States, the center will launch a pilot program in which animal control officers will post signs in communities where stray animals have been

found. The postings will include a description of the animal at the location where it was found.

Robyn Barbiers, president of the Anti-Cruelty Society, said shortening the amount of time animals are kept at the Animal Care and Control center is beneficial to the animals.

"Statistics show that animals, especially cats, without identification don't get reclaimed—less than 1 percent get reclaimed, and if they stay at the Animal Care and Control Center for five or seven days, the chances of them being able to leave alive is reduced dramatically with [each day] they stay [in the center],"

Barbiers said. "They go into the facility with no chance of getting back to their original owner, if they had one, [but] this way they can turn around, go to a rescue, go to another adoption facility and find a forever home."

Barbiers stressed the importance of registering pet microchips with owners' most current information.

"I over cannot emphasize the need to register your current address and contact information with the microchip company because that is where the system fails," Barbiers said. "If you do not have current information, we cannot find you if we have your pet."

Jenny Schlueter, director of development in marketing and manager of the transfer program for the Tree House Humane Society, said cats commonly develop upper respiratory infections after three days of confinement in high-volume facilities, such as CACC and sometimes need to be treated for several weeks before the shelter can perform basic veterinarian services.

"The amount of time [veterinarians] need to invest to save an animal doubles and they cannot rescue as many animals," Schlueter said. "By decreasing the amount of time that the animals need to [stay at the center, the ordinance] is making it much easier on us to do that."

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# BMO Harris Bank debuts new 'smart branch' in Chicago

**BECKY YERAK**

TNS News wire

**"WELCOME TO BMO Harris,"** says the bank teller who pops up on a screen inside a new branch in Chicago. "How can I help you?"

The customer says he would like to withdraw \$40 and wants it in \$20s. He shows his driver's license and is asked to sign for the money. The transaction is seamless.

The video teller, Matt Chlopek, is in a BMO Harris Bank service center in a suburb about 30 miles outside the city.

The nature of BMO Harris Bank branches is changing, and the new Chicago branch is the first place where the Canadian-owned company introduced its "smart branch" on March 16, which means most transactions are handled through video-teller ATMs.

The most discernible differences between the new branch and the old is the absence of a traditional teller line, and there's also a more compact design.

"What we're doing in our smart branches will ultimately find its way to all of our locations," said Bill Downe, CEO of parent BMO Financial Group, at the Toronto-based company's annual meeting last week.

BMO had been testing video tellers at two branches, one in downtown Chicago and one in Madison, Wisconsin, but those branches also have had traditional teller lines for customers to fall back on.

BMO Harris Bank is the second-biggest bank in the Chicago area by deposits and has more than 200 branches in the Chicago area.

Paul Dilda, head of BMO's North American branch and ATM channels, said the initial reaction from customers who have visited the new branch has been mixed but that they adapt easily to the video tellers.

The live video tellers also help to extend the hours of the branch to 8 a.m.–6 p.m. Monday through Thursday. Regularly staffed hours are from 9 a.m.–5 p.m. those days. On Friday, the regular branch hours are 9 a.m.–6 p.m., and on Saturday, regular branch hours are 9 a.m.–1 p.m., but the video tellers begin at 8 a.m. both days.

Video tellers accept deposits, handle withdrawals, issue receipts, transfer money between accounts and cash checks, in denominations ranging from \$50 bills to coins. Customers can either speak directly at the video ATM or pick up a receiver, which conveys a sense of privacy. If the live video teller needs a Social Security number, the consumer may say it out loud or type it onto a keypad.

On the lower left-hand side of the video ATM is a flat panel where people place their drivers' license to be scanned. After transactions, people are asked to provide an electronic signature.

The branch also has better wireless capabilities, both secure and public, giving employees on site



TNS News Wire

BMO Harris Bank introduced its first "smart branch" in Chicago on March 16 where customers can complete ATM transactions through video-teller machines.

the ability to roam with laptops and tablets. Their jobs also include helping to open accounts and provide money orders.

If someone has a more complex task, employees on site can help. Those employees might set up a video conference meeting in one of the private offices between a customer in the new branch and a financial adviser in a BMO Harris Bank branch elsewhere.

The new branch is 2,340 square-

feet; the one it replaced a few blocks away was 2,430. Dilda envisions branches cutting down to 1,700 square feet.

"If you're building any new branch today, even one with traditional teller lines, you're looking at a smaller footprint," Dilda said. "You take out traditional teller lines, and you can go smaller."

A vault, for example, is no longer needed because all of the cash is managed by an outside secu-

rity company, and it's all in the three ATMs.

Zachary Armstrong, a 21-year-old student, used a BMO Harris Bank video teller for the first time last week.

"It was very interesting," said Armstrong, who made a deposit without any help from branch staffers. He said he would probably use it again.

chronicle@colum.com



# THE STUDENT PROGRAMMING BOARD PRESENTS



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# Salute Your Shorts

## STREET CULTURE EDITION

Salute Your Shorts is an open screening where students have the opportunity to show off their visual media such as short films (8 mins or less), documentaries, animations, game demos, reels, music videos, etc. Bring in your visual media that showcases everything from music and street art, to skateboarding & snowboarding.

Bring your media on a hard copy DVD or Blu-Ray to screen!

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1104 S WABASH AVE, 8TH FLOOR**

**Sign-ups: 6:00pm Show starts: 7:00pm**

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**NOTE: People are randomly selected  
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# Organic fruit farm to grow in South Side neighborhood

**BIANCA MARTINEZ**  
Metro Reporter

**CHICAGO'S SOUTH SIDE** residents will have access to a new supplier of some fresh produce.

Breanne Heath's new pie patch farm—a pie patch that grows fruits that can be used to make pie fillings—will be located in the Back of the Yards neighborhood at the headquarters of Su Casa Catholic Worker, 5041 S. Laflin St., a south side organization that provides resources to homeless Latino families. The piece of land being used for the pie patch spans just less than a half acre, and the organization plans to mainly grow strawberries, according to Heath.

She used to work with Growing Home, a farming nonprofit that managed Su Casa's garden, until the summer of 2014, when Growing Home moved on, according to Su Casa worker Dominic Giafagione. The garden was subsequently not given proper care due to a lack of people tending to it, said Giafagione.

Heath said Su Casa approached her shortly after leaving Growing Home.

"They were looking for an individual or organization to maintain their property, and that's when I told them the idea for the pie patch," Heath said.

She said she was inspired to start the pie patch from childhood memories of summers spent picking wild

flowers and blackberries in Indiana. Heath said she thinks Chicago residents would benefit greatly from better access to produce.

"Most of the farmers in Chicago are growing vegetables, and I do not think people are growing fruit in quantity regardless of the neighborhood," Heath said.

She added that she plans to make the organic pie patch a pick-your-own facility mostly consisting of strawberries, but including other fruits and vegetables such as rhubarb, ground cherries, sugar pie pumpkins, sweet squash, sweet potatoes, raspberries, golden raspberries and elderberry bushes.

Not only will the pie patch bring more fresh produce options to local residents, but there is a social benefit to a pick-your-own pie patch, as opposed to traditional-style pie patches that transport food to a market, Giafagione said.

"It gets people more involved with what they are eating and their produce," Giafagione said. "It gives kids more of a sense that fruits and vegetables don't come from the supermarket. They don't come from little plastic containers. They come from the earth. It's like a nice community event, really, where people can enjoy the sunshine and each other's company while picking some fresh, healthy fruit."

Giafagione said the pie patch's location is ideal as well. Many neighborhoods on the city's South



Lou Foglia THE CHRONICLE

Certified horticulturist Breanne Heath, 33, points out a bumblebee perched inside of a fungi located inside the new organic fruit orchard at 5041 S. Laflin St.

Side are considered food deserts—parts of urban areas lacking fresh fruits, vegetables and other healthy foods. This farm will provide residents with better access to healthier food options than what they are used to, Giafagione said.

Sheila Cassani, project manager at The FruitGuys Community Fund, a San Francisco-based fruit delivery service, said FruitGuys gave the farm a \$3,033 grant—one of the eight grants the company gave out this year. The grant will go toward various expenses such as installing water drip irrigation, healthy pollinator hedgerows and seeds for living mulch that will help soil retain moisture.

"The farm will also be doing some outreach components by putting up flyers in Spanish and English to announce some of their events around their farm," Cassani said.

Cassani said FruitGuys is very excited about the pie patch being a pick-your-own model focused on giving back to the community. The grant agreement requires the farm to donate half of the produce grown on site, Cassani said.

"Many people who live in the city [never] get the opportunity to leave it, and attending this farm seems to make a strong connection for folks for where their food comes from," she said.

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Nohemi Rosales THE CHRONICLE

The Church of Scientology has received criticism from former church members for misrepresenting the religion.

» **SCIENTOLOGY**  
Continued from PG. 33

mon for religious groups.

“Religion gets a lot of criticism these days because we live in an increasingly secular, skeptical society,” Paeth said.

Paeth said many people criticize religion without knowing a lot about it because they believe all religion is nonsense. He said people criticize Scientologist and Catholic institutions for mistreating their members, and some people blame the doctrines of the religion. He said the individual perpetrators should be investigated when abuse does occur within a church community, but the religion as whole should not be written off because of it. He said religious doctrines are not to blame for peoples’ wrongdoings.

Paeth said he was surprised

there was not a larger Scientology movement in Chicago seeing as it is a larger metropolitan area that is home to a wide variety of religious organizations and cultural groups. He said the creation of new religious movements and the exploration of different ideologies are both core parts of American society.

“Since the Mayflower, new religions have been forming over time in America, like Evangelists and Jehovah’s Witnesses,” Paeth said.

The Rev. Huesing added that the U.S. was built on religious freedom and freedom from prosecution for unpopular religious practices.

“I am a strong believer in freedom of religion,” he said. “People have the right to believe in whatever ideas they’d like to believe, and I think that’s the way it should be.”

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» **ELECTION**  
Continued from PG. 33

“To the Second City, who voted for a second term and a second chance,” Emanuel said. “Being mayor of the City of Chicago is the greatest job I have ever had. We are the city that works, and that means it has to work for everyone, in every neighborhood in every part of the city of Chicago,” Emanuel said. “In an era of hard choices, I can’t promise everybody will be pleased with every decision, but the challenges we face, we face as one community, one city, one voice where every voice counts.”

At Garcia’s election party, held

at the University of Illinois at Chicago Forum, 725. W. Roosevelt Rd., disappointment was in the air as a jazz band blared over the crowd. Had Garcia been elected, he would have been the first Latino mayor in Chicago’s history.

Garcia will return to public life as Cook County commissioner.

“We didn’t lose today,” Garcia said. “We tried today. We fought hard for what we believed in. You can’t succeed if you don’t try. We may have fallen short of votes today, but we will make sure these voices are heard.”

Garcia’s supporters included Karen Lewis, president of the Chicago Teachers Union, Miguel de

Valle, former state senator, and David Orr, Cook County clerk.

“We fought a hell of a race,” said Sylvia Ewing, deputy campaign manager for Garcia.

According to a March 31 Chicago Tribune report, Emanuel’s approval rating improved to 52 percent from bottoming out at 35 percent in August.

“With Emanuel as mayor, the city will remain divided between the rich and the poor,” said the Rev. Jesse Jackson at Garcia’s election party before Garcia announced that he had conceded to Emanuel.

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Kaitlin Hettterscheidt THE CHRONICLE

After 70 percent of the votes had been counted, Cook County Commissioner Jesus “Chuy” Garcia, Mayor Rahm Emanuel’s opponent in the April 7 mayoral runoff election, announced his concession at the University of Illinois at Chicago Forum, 725 W. Roosevelt Road. Emanuel won with 56.18 percent of the votes, and Garcia lost with 43.82 percent.



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